

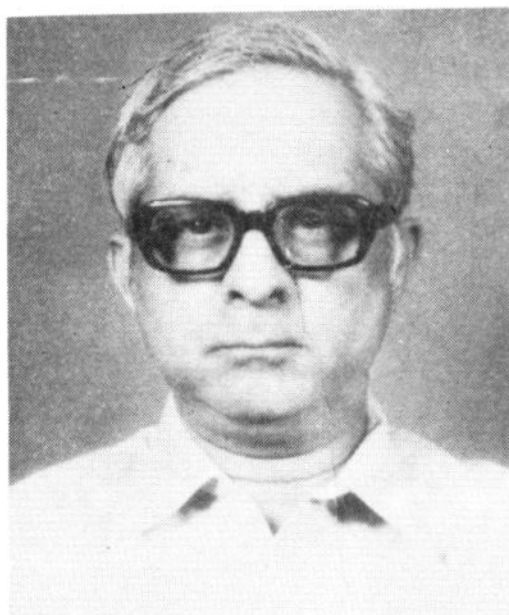
A SHASHTIABDAPOORTI BOUQUET



Released on 13-7-2001

Volume - II

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A compilation of some monographs and articles

by the author's sister

Ms. Maithreyi Ramadurai

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KRISHNA ANUBHAVA OF HARIDASAS

PREFACE

In this era of mundane materialism, where living has been downgraded as existence, where survival of the fittest is the singular theme in a rat-race, is there need for spiritual or metaphysical contemplation or analysis? We are mute witnesses to events overtaking us at lightning pace. The very fact that supposed imponderables influence events in such a manner as to lead to unpredictable results, is adequate to permit acceptance of a theistic view that there is a force beyond human control. Intellectualism adopts abstract analysis and deems the ultimate as beyond human comprehension. The Upanishads describe the ultimate as:

"Yataa vacho nivartante, apraapya manasaa; saha

(Where words do not reach and are inadequate, It is unattainable by thought too). Our ancient seers reiterated that the Truth cannot be identified by any finite trait; It can be only negated as not this! Sa yesha neeti, teeyam Aatma agruhyo nahi gruhyate". Spinoza, a Dutch philosopher said, "Omnis determination negatioest" every determination is only a negation.

How can we perceive something that is absolutely abstract? There has to be some clue, some trait. We find a passage in the Chandogya Upanishad:

"Seeyam Daivtaikshata hanta Aham imas tisro Devata anena Jeevanaatmanaa anupravishya nama roope vyaakaravaan iti". The Abstract Force decided to manifest in many forms and hues and took many names and shapes. We do accept manifestation of the Supreme Truth.

The Theistic Bhakti oriented Schools adopted the Bhagavata Purana as the Kerb-stone of their spiritual edifice. This Purana speaks of 21 manifestations of Vishnu, of which ten are deemed important.

These manifestations are called Avatars. Recall the pledge in the Geeta, that "When Social conditions so warrant, I manifest myself". "Abhyuttaanam adharmasya tad aatmaanam srujaamyaham". Amongst these ten Avatars, the last one before our time was that of Krishna. His Avatar is called a poorna - avataara and there were frequent exhibitions of super-human prowess.

Who is this Krishna ?

Jayatu jayatu Devo, Devaki nandanoyam
Jayatu jayatu Krushno urushni vamshah pradeepa;
Jayatu jayatu meghah shyamalah komalaangi
Jayatu jatu prithvi bhaara nasho Mukunda:

Krishna, the celestial child, is the son of Devaki and belongs to the lineage of Vrushnis. He is of dark complexion and is attractive. He manifested to reduce the burden of this earth.

Narayana Teertha states :

"Matsya koormaadi dasha mahima Avataara"

Krishna - Avatara is the foremost of the ten principal Avatars. It is interesting to note that one of the sacred Dwadasha Namas - "Damodara", is used only for Krishnaavataara.

Anubhava signifies esoteric or spiritual experience. Knowledge gained from experience can never be false. Even in the case of the superimposition of the serpent on the rope, knowledge of the serpent (gained from experience) is true; it is the superimposition that is fallacious. If the experience gained by others is studied, it will be a worthwhile proposition. Hence, it is advisable to know the Anubhava undergone by others.

The Haridasas belong to a movement which has considerable social, political and spiritual significance. This movement became extinct in the early years of this century. The history of the Haridasas is entwined with the evolution of Karnatic music. The person whom we regard as 'pitamaha' of Karnatic Music, Purandara Dasa, was a Haridasa. Tyagarajaswami sings the glory of Haridasas:

"Hari Govinda Narahari Hari Rama Krishna eni
Varusuga naamamu Karuneyu Jeyusu
Haridasuni vedale, mucchata anandamaaye dayalo!"

"Naamamuto Hari dhyaanamu to
Manchi gaadamu to, memu daanamosanguchu
Haridaasuni vedale"

Hence, the Krishna Anubhava of Haridasas is an apt subject.

The Vijayanagar Empire mixed religion and politics. The Raja Guru, Vidyaramya sat on the royal throne during the inauspicious Kuhoo-Yoga period, to thwart calamities, As religious tolerance was aplenty, Sri Pada Raja moved to Mulbagal, to be accessible to Hampi, whenever required. Madhwa pontiffs played politics to help the Dasa dynasty replace the Saluvas and Sungas as rulers of Vijayanagar. Vyasaraya, a Madhwa pontiff (1447-1539) had three disciples, of whom he made Krishnadeva Raya, the Emperor of Vijayanagar. He anointed another disciple Vadiraja as the Head of the Madhwa Mutt. The third was Purandarasa, who was made head of the Haridasa movement. This movement ostensibly was to spread the message of Bhakti and to keep the people united; but also used to gather intelligence, especially as the neighbouring Bahamani Sultanate coveted the hegemony of Vijayanagar and was in a perpetual state of preparedness to wage war on Vijayanagar. Purandarasa, was virtually Chief of intelligence till he fell foul of the king Achyuta Raya II around 1562. Purandaradasa retired and led a monastic life till his immolation on Paushya Amavasya day in 1565. Six months later, on Ashaada Amavasya, the Vijayanagar empire lay in ruins, having lost the battle of Talikota.

The orthodoxy looked down on the Haridasa movement. The intelligentsia and orthodoxy joined to form the Vyasa Koota which detested the encouragement and support given by Vyasaraya to the Dasa - Koota, the name for the Haridasa movement. It is established that there were skirmishes between the Vyasa - koota and the Dasa Koota, as can be seen from the Devaranama - "Dasara nindisa beda" by Purandaradasa. The Haridasa movement survived such incidents and flourished despite the downfall of the Vijayanagar empire.

A Haridasa is not an ascetic or a monk - he is not a Sanyasi. He is permitted to live with a wife and with children. He takes the vow of "Aparigraha" of having no possessions and obtains his requirements through alms, through Unchavruthi. He cannot reside anywhere for long and has to move from place to place. It is more apt to call them as minstrels or bards. They had massive support of the masses. Haridasas had to be content with what they got through alms. Quoting Tennyson, their life was something thus :

"Under the greenwood tree
Who loves to lie with me ;
And tune his merry note
Unto the sweet bird's throat ;
Here shall be see no enemy
But winter and rough weather,
Who doth ambition shun
And loves to lie in the sun
Seeking the food heeats
And pleased with what he gets

The Haridasas were the epitome of Bhakti. They were staunch worshippers of Vishnu, of whose forms, Krishna was the favourite. The outpourings of Haridasas, as musical compositions, are splendid. They visualised Krishna as a child, as a toddler, as their benefactor, as their companion, as the Ultimate goal. To study the Anubhava of Krishna, we have to single out three persons - the Vaishnavite Saint Vishnuchitta, the blind saint Soordas and Purandaradasa - all three of them transformed themselves as Yashoda, the foster mother and recorded their experience as poems and as musical Compositions, full of devotional sublimity.

Reverting back to the observation that Krishna is the best of the Avatars - let us conjure up and imagine a scene where the baby Krishna is crying incessantly in a cradle. The crying does not stop, despite inducements from Gopis surrendering the cradle. They wonder why the child is crying non-stop. Yashoda arrives there and each Gopi tries to give a cause for the child's crying. One Gopi attributes the crying to dampness (by virtue of his having dived into the deep seas - signifying Matayavatara). A second Gopi says that it is due to back-pain, as He had carried the heavy mountain Meru, on his back (Koormavatara). A third Gopi is convinced that it is due to a tooth ache, as He had carried the earth on his teeth (Varahavatara). Another Gopi chides them and says that it is all because of the fact that He is frightened by the ghastly form of the demon Hiranyakashyapu (Narasimha Avatara). All avatars are thus covered.

This is our first presentation in Krishna Anubhava of the Haridasas. A composition of Purandaradasa in the Raga 'Sooryakanta' :

BARE GOPAMMA (SORRYAKANTA) (MISHRA CHAPU)

The toddling child moves like a drunk elephant; thereafter graduates to stealing butter. Balakrishna revels in teasing Gopis. Recall the song by the famous poet, Subramania Bharati:

"Teerada vilayattu Pillai kannan teruvile pengalukku
oyada tollai ; tinnap pazham Koduppan ".

We have to restrict ourselves to the Compositions of Haridasas. A Gopi has had a ritual bath and is in a state of Madi to perform Pooja. Krishna

comes at that stage and asks the Gopi to carry him. She declines. Krishna threatens to touch her and defile her Madi state. She begs of Him to spare her. She pleads "Please do not touch me. I will offer you inducements after the Pooja including Payasam. I have witnessed your strocious activities in the past. Have mercy one me and touch me not". Muttu, in Kannada, means to touch - Muttadiro means respectfully, touch me not.

This scene is portrayed in a composition by the famous Kanakadasa. He was said to be of a low caste, a Billava shepherd and was not allowed to enter the Udipi temple, He cried his heart out and Krishna, originally facing Eastwards, turned towards West to give Darshan to Kanakadasa, who saw him through nine holes. This can be still seen at Udipi and the grill with nine holes is called Kanakana - kindi, Kanakadasa's window. This has deep esoteric significance "Nava dware pure dehi hamse lolaayate yati" - look inwards to look at the swan (Paramatma) sporting deep inside the city with nine gates (our shareera). Let us now visualise the scene of Krishna teasing the madi Gopi:

MUTTADIRO ENNANNU ANANDA BHAIRAVI
(MISHRA CHAPU - VILOMA)

The poet Kamban portrays a bovine scenario. Let there be a thousand calves and one cow. The Cow will find its calf and feed its calf. Similarly, let there be a thousand cows and one calf. The calf will make a bee-line only to its mother. This bovine relationship is something unique. Kamban says ;

"Taai tannai ariyaada Kanruillai; tan kandrai aayum ariyum ulagukku taayaagi aiya !" Devi is supposed to have such feelings towards Her Bhaktas - hence She is called "Gomati". Some of you would have heard of the poet Neelakanta Shivan from Padmanabhapuram. He sang : "Karin Kuralaikkettu Kanindu varum pashvaip pol". Words are inadequate to describe maternal instincts. Once, the day was done and darkness was failing from the wings of night like a feather wafted downwards by an eagle in its flight. There was no sign of Krushna and Yashoda was worried beyond endurance. She runs from house to house at Gokula and asks the ladies whether they have seen Krishna. She indicates marks of identification - that He wears a Peetambara, that He carries a flute in his hand, He sports scented sandal paste on his chest and so on, "Amma, nimme manegalalli namma Krushnane Kaneer". "Mothers, perchance did you see my Krushna near your house?"

AMMA NIMMA MANEGALALLI (SAHANA) (ADI TALA)

Vishnuchitta was prudent. To avoid recurrence, he says: "Kalattu arishiyum aakki vaitten; Kanna nee nalai tottu kandrin pin pogel kolam sheidu inge iru" - I have cooked a full dish of sweet rice for you Krishna, there is no need for you to go with the cow herds from tomorrow ; you can stay here itself. Vishnuchitta enjoyed the sound of Krishna's anklets - "todar changiligai Chalaar Pilaar ena toongu paduoli ezhuppa". Tulsidas enjoyed the sound of Rama's anklets; Thumak chalat Ramapachandra bajat Pajaniya" - was what he sang. Let us now see how Haridasas heard the anklets of Krishna.

BANDANENE RANGA (SHRI) (ADI TALA)

Parental joy knows no bounds when the virtues and achievements of the children are praised, The Tamil Poet Tiruvalluvar says that the fulfillment of having given birth to a child is attained when encomiums are showered on the child, so feels every mother ; "Endra pozhudil peridu uvakkum tammaganaich chandron enak keettattai. Vishnuchitta says : "Enna nonbu nottraal kolo ivanaipetra vaiyirudaiyal ennum vaartai aidi vaikkum Irudikesha". Krishna was someone whom the vedas could not define. He is the most atomic amongst atoms and the biggest amongst the big. His qualities are beyond formal proof. Yashoda had seen the seven worlds when He opened his mouth ; "Taayike baayalli jagavella toro, jagadoddhaaraki namma udipi Shri Krishna". Yet, an innocent ignoramus, Yashoda gloated with glee when someone called her child as a gem amongst children :

"Nigamake silukada aganita mahimana
magugala manikyana aadisidale Yashoda,
Anor aneeyana mahato maheeyana
Aprameyana aadisidale Yashoda ;
Jagadoddharana aadisidale Yashoda"

When a reverse situation arises and people blame a child, maternal loyalty does not let the child down, Gopis did complain frequently about Krishna's pranks and misdeeds. Some can recall the Todi Raga Kriti by Venkatasubba Iyer, rendered excellently by the late Sangeeta Kalanidhi Chembai Vaidyanantha Bhagavatar. "Taiyallai Keladi undan paiyyanaippolave inda

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vaiyagathil oru pillai ammamma naan kandadillai - Taye Yashoda undan aayar kulaatu uditta maayan Gopalakrishnan Cheyyum jalattaikkelladi Taye". Purandaradasa has composed a Devaranama in Raga Mohana with identical thematic content; "Mella mellane bandu jillena muddu bottu nillane odi poda kallada buddhi hale, mella mellane bandene gopamma Kele". However, we choose a song by Vadiraja with a long list of complaints by Gopis :

GOPI NINNA MAGANU BANDU (ATHANA) (ROOPAKA TALA)

In view of time constraint we refrain from providing a composition of all of his Bala - leelas - but will provide some summarised versions :

"Pootani samharana banda, puruhoota vandya banda
Maatulana maaduhida Govinda banga
Nakraharanu banda, Chakradharanu banda
Akroora golida Trivikrama bandano"

The Sanskrit poet Vedanta Deshika, author of words like Yadavabhyudaya and Gopala Vimshati, marvels at the luck of Yamuna to witness Krishna's leelas:

"Yamalarjuna drushta balakelim", Yamuna Sakshika Yowvanam Yuvaanam" and "Vaaso hrutva Dinakara suta Sannidhow vallaveenam leelasmero jayati lalitaam aastitah kunda shaakam". Krishna's deeds did include destruction of demoniac forces - Pootana, Shakata, Dhenuka, Baka, Kamsa and so on. The most dangerous episode was His subjugation of Kalinga, the poisonous serpent. Let us pause to hear what the Haridasas say about this incident :

AADIDANO RANGA (ARABHI) (ADI TALA)

If these aspects and occurrences relate to the suppression of evil force, Dushta Nigraha, the protection of benign entities, Shishta Paripalana is also seen in Krishna's story. The grant of the Akshaya - paatra and the protection at the time of Vastrapaharana provided to Draupadi, are shining examples of Shishta - Paripalana. A fact seldom cognised, is that there are several Devaramas set to Khanda - Ata Tala. The song to be presented next, in this Tala, apart from having references to Shishta Paripalana vis-a-vis Draupadi,

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provides a fitting answer to a question posed by Tyagaraja in the kriti Nagumomu Ganaleni, where he asks as to whether the distance between Vaikuntha and the earth is too great! No, answer the Haridasas. It is just one call away provided that your call is studded with unfailing faith!

ONDE KOOGALATE (KALYANI) (ATA TALA)

Inasmuch as Kama, Krodha, mada, moha, lobha and maatsarya are said to be Avagunas, there are six Sugunas as well - they being Vatsalya, Abhaya Pradhana, Aarti Nivarana, Audaarya, Agha Soshana and Pada - Daana. These desirable qualities are amply seen in Krishnavatara. The Rasa - Leela part symbolises companionship, Sakhya. The Nayaka - Nayika bhava and the Madhura bhakti of the Gopies was not emphasised by the Haridasas. The concept of Krishna, of the Haridasas, tallied with the Krishna portrayed in Harivamsha, not with the Bhagavata Purana. There is no reference to Radha, by Haridasas. Krishna is their master; alternatively a child. Haridasas admitted only Daasya and Vatsalya - they did not encourage Shringara Rasa. There are some exceptions to this rule, in the compositions of a few latter-day Haridasas. Yet, there are no erotic - oriented passages like Jayadevas :

"Shishlyati Kaamapi, chumbati kaamapi, kaamapi ramayati
raamam, pashyati sasmita chaaru taram aparaamaanu gachhati vamam",

or Sarangapani's Padam

"Krittchi kowgalinchina komali ne gaadu, indendu vacchitira, alada nee illu ee veethi gaadu, po po ra". The entire Krishna story is presented in three charanas of a composition of Jagannatha Dasa, also set to khanda Ata Tala.

KRISHNANA NODIRAI BATTI (BHAIRAVI) (KHANDA ATA)

The forms of Krishna dear to the Haridasas were two forms. Firstly, Krishna of the temple at Udipi. Madhwacharya is praised as the preceptor who installed the idol at Udipi. "Udipi Krishnana nilisidano". The greatness of Udipi is sung thus :

"Soodhu nadiyu kande, Soorya prabhayu kande
Allidda Madhwa sarovara kande, madhwa matade ashta munigala kande
Prasiddha vaagiruva udipi Krishnana kande
Kandena Udipiya Krishnanaa, bhoomandalada olage uddhanda mohipana"

The second form of Krishna dear to Haridasas is the idol of Panduranga Vitthala at Pandharipura. The mysticism of this idol prevails, Haridasas sang thus :

Hinde Vitthala, munde Vitthala, hinde munde Purandara Vitthala
Edage Vitthala, balage Vitthalao edage balage Purandhara Vitthal

In one composition, we find a combined reference :

"Vishnu baro, Udipi Krishna baro, ishta moorti Purandara
Vitthala baro, Ranga baro, Panduranga baro, Ranga baro
Naasinga baro".

Krishna, to Haridasas, was Taraka, Poshaka and Bhogya. In piety, Krishna was more sacred than the Ganga. In celestialism. Krishna was more divine than Indra. In beauty he excelled Manmatha. For bravery, see his destruction of demoniac hordes:

***PAVANATVADI NODE (from) EE PARIYA SOBHAGAVA
(SAVERI) (KHANDA CHAPU)***

Haridasas preached implicit faith in Krishna or Rama. Krishna becomes your saviour, if you trust Him. If you do not, He can verily even be the cause of your destruction so said Haridasas, with examples or case studies:

***VAMBIDA ARJUNANIGE (from) YAMANELYO KANENENDU
(SHIVARANJANI) (ADI TALA)***

Haridasas considered their bodies as an abode for the Lord Krishna. Krishna was the dimunitised version of the Supreme Narayana. They did not desire to stay anywhere, where Krishna was not present. They entreated Krishna to grace their abodes, come to their homes. A composition of Sri Pada Raja :

BAARO NAMMA MANAGE (PUNNAGAVARALI) (ADI)

The Haridasa movement continued even after the downfall of the Vijayanagar empire. Some notable Haridasas of the post - Talikota battle period are Gopala Vitthala, Chippagiri Venkata Dasa, Varadagopala Vitthala Dasa, Jagannatha Dasa, a lady called Helavanakatte Gimyama, Harpanahalli Sripada Dasa, Karjeegi Narayana Dasa, Lingsugur Yogindra Dasa and some others. This movement survived in a skeletal form upto about 1912 A.D. Nowadays, we have no real Haridasas; we have only descendants of Haridasas. Needless to say, none can equal Purandaradasa. Guru Vyasaraaya himself said "Dasan endare Purandaradasaru". The sublime form of love or affection was Vatsalya, to Haridasas. They felt that nothing surpassed vatsalya. The fortune of the Gopis - to play with Him in their laps, to comb his hair, to deck Him with flowers, to threaten Him if he tries to misbehave, to perform Arati to remove the evil eye etc; - was the greatest fortune. This is beautifully portrayed by Purandaradasa :

GOPIYA BHAGYAVIDU (BEHAG) (ADI TALA)

A staunch Adwaitin, Madhusoodhana Saraswati confessed : "Poornendu sundara mukhad aravinda netrad, Krishnaat param kimapi tattvam aham na Jaane" - that there is no truth higher than Krishna. A poet wrote that the image of Krishna be before him during his last journey. * Adhara ahita chaaru vamsha naala, makutaalambi mayoora pincha mala, Hari neela shila vibhanga naala pratibha ; Santu ma antimap prayaane". Tyagaraja sang "Samsarulaite emayya? Shikhi pinchaavatamsudu eduta mundaga" - what is there to fear in the world if Krishna is in your heart? Swati Tirunal expounded His greatness as "Taapa saheya keertc bhava taapa vimochana moortee, divya hema makutaadi viraajuta, Padmanabha Hadhusoodhana Jaya Jaya".

These quotations give a comprehensive view of the Krishna Anubhava of Haridasas. Kulashekara Maharaja prescribed Krishna as the chemical to cure us of Bhava - Roga "Kim oushadaihi Klishyasi moodha durmate, niraamayam Krishna rasaayanam piha". Haridasas lamented human frailty - though born a human being duly equipped with a tongue to chant the name of Krishna, though you know that all accumulated sins can be destroyed by the utterance of Krishna's name " mere intonation of Krishna's name is the curative

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(parihaara) for all problems (Kashta). How many persons are capable of setting aside their ego and capable of sincere chanting of Krishna's sacred name ? Very few, indeed.

NARA JANMA BANDAGA (KARAHAKAPRIYA) (MISHRA CHAPU)

Pranams to Haridasas who had paripoorna Krishnaanu bhava!

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<u>Name of the Dasa and Acharya</u>	<u>Period</u>	<u>Mudra</u>	<u>Place of mukthi</u>
1) Sri Madhvacharya	1238-1317 A.D.	-	-
2) Sri Naraharithheertha	1275 A.D.	Raghukulathilaga	Anegundi
3) Sri Teekaraya (Sri Jaya theertha)	-	-	Malakeda
4) Sri Sripadharaja	1422-1480 A.D.	Rangavitala	Mulabhagilu
5) Sri Vyasaraya	1447-1539 A.D.	Sri Krishna	Anegundi
6) Sri Vadhiraaja	1480-1600 A.D.	Hayavadhana	Sothe
7) Sri Vijaeendhra	-	-	Kumbakonam
8) Sri Ragoothama	-	-	Thirukkivil
9) Sri Ragavendra theertha	1600-1671 A.D.	-	Mandalayan
10) Sri Sathyabodha	-	-	Savanoor
11) Sri Vaigunda Dasa	-	Chennakesava	Belur
12) Sri Kanaga Dasa	1509-1607 A.D.	Kakinelayadhi kesava	Tiruppathi
13) Sri Purandara Dasa	1484-1564 A.D.	Purandaravittala	Hambi
14) Sri Prasanna Venkata Dasa	1680-1752 A.D.	Prasanna Venkata	Bhagalakote
15) Sri Vijaya Dasa	1637-1735 A.D.	Vijayavittala	Chippagiri
16) Sri Gopala Dasa	1721-1762 A.D.	Gopala Vittala	Uddanoor
17) Sri Jagannadha Dasa	1728-1809 A.D.	Jagannadha Vittala	Manavi
18) Sri Helavana Katte Giriyamma	1750 A.D.	Helavana Katteyaranga	Helavanaka
19) Sri Panganamadha Thimmanna Dasa	1670 A.D.	Sri Venugopalavittala	Adhavani
20) Sri Mohana Dasa	1750 A.D.	Mohana Vittala	Hambi
21) Sri Pranasa Dasa	1820 A.D.	Pranasa Vittala	Lingasogoc

KRISHNA ANUBHAVA OF MUTTUSWAMI DIKSHITAR

Krishno rakshatuno jagat traya guruhu, Krishnam namasyaam ahaam Krishne naamara shatravo vinihataa, Krishnaaya tubhyam namaka Krishnaa deva samuttitam jagad idam, Krishnasya daasosmyaham Krishne tishtati sarvam etad akhilam, he Krishna rakshasva maam.

You would have noticed that Krishna was addressed in this shloka, in all eight case-endings, Vibhaktis. Credit should be singularly accorded to Muttuswami Dikshitar, for successful employment of the Vibhakti – technique in compositions of Karnatic music. Dikshitar has composed several series with the employment of the Vibhakti technique – the Tyagaraja, Kamalamba Navaavarna, Neelotpallamba, Abhayaamba, Guruguha and Rama Vibhakti series. It is apt, therefore, to commence with a vibhakti-oriented shloka pertaining to Krishna.

At the outset, many may wonder about the linkage between Krishna and Muttuswami Dikshitar. Dikshitar was not an ardent, fervent or pronounced devotee of Krishna like Narayana Teertha, Oothakaadu Venkatasubba Iyer, precedent composer – devotees like Soordas, Meerabai, Andal or Purandaradasa. He was a staunch Adwaitin, a follower of the Sri-Vidya tantric system. In what way is a study of Dikshitar's Krishna – Anubhava merited ? Tyagaraja and Shyama Shastri were contemporaries of Dikshitar and they collectively constitute the trinity of Karnatic Music. Barring two compositions, sixty eight of seventy compositions of Shyama Sastri are dedicated to Devi. The Ishta-Devata of Shyama Shastri was Devi – Kamakshi. Tyagaraja has composed a whole Geya-nataka, a musical-opera, "Nauka Charitra" on the Krishna theme and has composed about ten Kritis on Krishna, as well. Yet, Tyagarajaswami declared, "Tat tvam asi vaakyarthamu Rama neevanu para tattva meruga tarama" – Rama, you are the embodiment of the Supreme Truth and there is nothing greater than You. Undisputable that Lord Rama was Tyagaraja's Ishta-Devata. Tyagaraja has dedicated a few compositions to Shiva, Ganesha, Subbramanya and Devi – notwithstanding which his devotion to Rama overshadows every other facet of his Bhakti.

Let us analyse the deity-orientation of Muttuswami Dikshitar, from his compositions :

Compositions dedicated to Devi	-	165
Compositions dedicated to Shiva	-	131
Compositions dedicated to Subhramanya	-	29
Compositions dedicated to Vishnu	-	26
Compositions dedicated to Ganapathy	-	24
Compositions dedicated to Krishna	-	18
Compositions dedicated to Rama	-	15
Compositions dedicated to Saraswati	-	10
Compositions dedicated to Lakshmi	-	6
Compositions dedicated to Brahma	-	1
Compositions dedicated to Other deities	-	14

Dikshitar was born, brought up and nurtured in the Shaivaite Adwaitic tradition and was inducted into the esoteric tantric-cult of Sri-Vidya by his Guru, Chidambaranatha Yogi. This intellect may assent but the ingrained habits of a lifetime will manifest. Thus, the maximum – output was Shiva-Devi oriented. Nearly 15% of Dikshitar's musical output was Vaishnavite – oriented. Which other composer dedicated one composition to the creator Brahma ? None. An in-depth study of Dikshitar's compositions will show that his reverence to all deities was sincere and his devotion fervent. Despite an inclination to Devi or Shiva, Dikshitar had no favourite God, no Ishta-Devata. His catholicism, his cosmopolitan pantheism is very evident. Further, a more balanced view of Krishna is discernable in Dikshitar's compositions. Krishna is a highly revered Divine Character but not extolled to the hyperbole by Dikshitar. Dikshitar's view is more impersonal and balanced. Also, there are several similar and some unique aspects of Dikshitar's spiritual experience of Krishna. Similarities relate to views expressed by composers and philosophers who preceded Dikshitar. Unique aspects are the output of the genius called Muttuswami Dikshitar. Hence, the experience of Dikshitar, his Krishna-Anubhava is worthy of study and analysis. We cannot judge whether by intent or co-incidence, that Dikshitar composed eighteen Kritis on Krishna. Dikshitar has accepted, Krishna's role as the Deshika, the great Teacher, as the Gita-Acharya and perhaps intentionally limited the number of compositions to coincide with the eighteen Sargas of the Bhagavat-Geeta. This is a matter of co-incidence, conjecture. The eighteen Kritis of Dikshitar, for analytical purposes, are classified in a thematic manner, in this paper, as follows:

- | | |
|---------------------------------|-----------------------------|
| (1) Cheta Shri Balakrishnan | - (Raga: Dwijaavanti) |
| (2) Balakrishnan Bhavayaami | - (Raga: Gopikavasantam) |
| (3) Ananta Balakrishnam | - (Raga: Ishamanohari) |
| (4) Balagopala | - (Raga: Bhairavi) |
| (5) Govardhana Gireesham | - (Raga: Hindola) |
| (6) Muraharena Mukundena | - (Raga: Shuddha Mukhari) |
| (7) Sri Krishnam bhajare | - (Raga: Roopavati) |
| (8) Krishnaananda | - (Raga: Gowlipantu) |
| (9) Nanda Gopala | - (Raga: Yamuna Kalyani) |
| (10) Neelaangam Harim | - (Raga: Neelambari) |
| (11) Sri Venugopala | - (Raga: Kurinji) |
| (12) Sri Parthasarathi | - (Raga: Shuddha Dhanyashi) |
| (13) Sri Krishnam bhaja maanasa | - (Raga: Todi) |
| (14) Sarasa Dala | - (Raga: Khamas) |
| (15) Santanagopalakrishnam | - (Raga: Khamas) |
| (16) Rajagopalam | - (Raga: Mohanam) |
| (17) Sri Vidya Rajagopalam | - (Raga: Jaganmohini) |
| (18) Sri Rajagopala | - (Raga: Saveri) |

Close scrutiny will reveal that the first four compositions deal with the infancy of Krishna, with Balakrishna. The next six compositions relate to the greatness of Krishna, in a general manner. The eleventh composition is designed for rendition on Krishna's birthday, the Sri Jayanti. The remaining seven pertain to places of pilgrimage where there are Krishna's temples. Hence, this thematic classification.

In his highly erudite introduction of his Sad-Bhashya, Ananda Teertha quotes a verse from the Padma Purana

"Shaivam cha Vaishnavam, Shaaktam, Kowmaaram, Vainayakam tatha,
Skandaamscha bhakti maargascha darshanaani shadevahi".

Ananda Teertha accepted all six faiths as branches of the path of devotion. The Shan-Mata Bhaava can be seen only in the compositions of Dikshitar. He was, as an Adwaitin, basically, a Gnanin. Nevertheless, Dikshitar was a Bhakta too, as can be visualised from his statements such as "Shree Tyaagarajasya bhakto bhavaami", "Shri Kamalaambikaayah bhaktin karomi" and "Rame Bharata rajya paalitam arpayaami".

What is the intrinsic significance, the mystery of the name Krishna? One interpretation is that this word is derived from "aakarshayati iti Krishna" and it means He who attracts everyone. The second interpretation is that the name relates to the dark-complexion, Krishna-Varna. Hindu tradition portrays Brahma as white in complexion, Vishnu as dark in colour and Shiva as red in colour. White signifies Rajasa guna, red indicates Tamo guna and dark colour Sattva guna. The words Kamala, Padma, Jalaja etc: are mere generic terms. Very few appreciate that there are three types of lotus – Pundarika (White), Kokanada (Pinkish red) and Indeevara (Dark colour). Recall the shloka "indeevara dala shyamo, Madhavoordwam gadaadharaha". The dark lotus is known as Neelkamal and is considered mutated. Note that the words are "indeevara dala shyaamo" meaning as dark as the Neel-Kamal. The accent is on the dark-shade. Krishna's complexion is dark but not black. As an incarnation of Vishnu, as a Poorna-Avatara of Vishnu, Krishna had the dark – complexion, representative of the Sattva-guna. Rama was not a poorna – avatara. Even Valmiki says "Vishnoh ardham mahaa bhaagam putram Ikshvaaku vardhanaam". When an amshaavatara like Rama had a dark-complexion, will not the Poorna-Avatara have? The secret lies in the fact that the dark-colour, Shyaamala Varna, is a Swaroopa-lakshana (an apparent guna or characteristic) and the power to attract is a tatastha – lakshana (intrinsic faculty). Krishna is a combination of Tatastha and Swaroopa Lakshanas; the real and the apparent.

Narayana Teertha saw the ten incarnations of Vishnu in Lord Krishna – “Matsyakoormaadi dasha mahimaavataara” and “manyet twam iva maamava deivam maaya sweekruta maanusha bhaavam”.

Purandaradasa also perceived the ten Avatars

“Neerolu muligi, mai oresenendu alutaane
meruva hottu mai bhaaravendu alutaane
Dharani koreyolitti davade nondu alutane
Durula rakkasanu karula kandu alutaane
Naleva naledu puttu beralu nondendu alutaane
Chaladinda kodaliya pidisenendu alutane
Balu sainya kapigala nodenendu alutane
Neluvina bennaiyu nilukadendu alutane
Battale nintavana ettiko endu alutane
Uttama ashwavana hattenendu alutane”

In a similar vein but slightly divergent manner, Dikshitar also sees in the child, the Bala-Krishna, the Avatara of the Purushottama. Dikshitar compares the complexion of Krishna with that of newly-risen laden cloud.

Nootana neerada sadrusha shareeram
Nanda Kishoram
Peeta Vasana Dharma, kambu kandharam
Giridharam
Pootanaadi samharam, purushottama avataram
Sheetala hrudaya viharam, Shri Rukmini daaram
Cheta Shri Balakrishnam Bhajare
Chintitaartha prada Charanaaravindam
Mukundam

Dikshitar, in the course of his Krishna-Bhakti never forgot the fact that Krishna was born to one set of parents and belonged to another set of parents. Such transfer of parentage never vitiated His real nature. Krishna was born to Vasudeva – Vasudevaatmaja. He grew up as the younger brother of Balarama – Balarama anujam. Adi Shankara adopted a similar approach – “Vasudeva sutam devam kamsa chanoora mardanam, Devak paramaanandam Krishnam vande jagatgurm”. In fact, Dikshitar has coined a new name for Krishna – “Rowhineya anuja”, Dikshitar adopted with modifications, many Namaavalis from The Krishna – Ashtottara. Please see Vasudevaja (for Vasudevaatmaja in the Ashtottara) and Balarama Anuja (for Balabhadra priya anuja). To Dikshitar, Krishna, with a complexion like a cloud “Neela megha gatram”, praise should be only as the Eternal Truth – “stuti paatram nityaananda kandam”. Though Krishna exhorted human beings to do their duty, He, by Divine grace, can remove the results of Karma, especially, that accumulated in prior births;

so, Dikshitar uses the expression "Karma mochanam", This is His grace. Deliverance comes duly to, the Truth can be seen only by the blessed – "Yamaivaisha vivrunute tena labhyam". To the ignoramus, Angyanis, like the Gopis, Krishna appeared like the spring season of their lives – "Kapata Gopika Vasantam". Krishna was devoid of delusion or self-consciousness "mamata rahitam"; compare this with the expression "Swagnyaana nivrutte" used for Dakshinamoorthy in another song, In a composition, Dikshitar uses three expressions "Madhava", "Satyabhama Dhava" and "Kamalesha" to describe Krishna. This is not a case of repetition – there is no pownaruktya dosha. This is to be interpreted as the influence of Vaishnavaitic doctrines on Dikshitar. Vaishnavism ascribes three consorts to Vishnu – Shri Devi, Bhoo Devi and Neela Devi. In the same Kriti Dikshitar states that the prime objective of Krishna's movement from Mathura to Gokula was to facilitate the ultimate destruction of Kamsa – to do Dushta Nigraha and facilitate Shista Paripalana – "Gokula pravesham Kamsa bhanjanam bhakta ranjanam". All these lofty thoughts of Dikshitar are found in a Kriti in Raga Gopikavasanta. Scholars call this a unique composition, as it is in time-span, a Trikala concept. The past, the Eternal is seen as "Nityananda", the future is seen in Kamsa-Harana; the present is seen in Dikshitar's adoration of the child Balakrishna. This is Dikshitar's tribute to the Bhoota-Bhavya-Bhavat Prabhu. The composition is "Balakrishnam Bhavayami" in Raga Gopikavasanta.

BALAKRISHNAM BHAVAYAMI (GOPIKAVASANTAM)

Do not derate Balakrishna as a mere child. This is an appearance extra-ordinaire of the Truth – which has no end and is eternal. Balakrishna is Ananta. Many of us can recall a shloka on Balakrishna – "Karaaravindenā padaaravindam mukhaaravinde viniveshayantam, vatasya patrasya pute shayaanam, baalam Mukundam manasa smaraami". Dikshitar abridges the first line of this shloka into one word "vanajamukhaambujapada sumate". In fact, the expression "sumate" means gnyaana – Roopi – showing duly, the Adwaitic influence on Dikshitar. Dikshitar calls Lord Krishna as "Sumati". In contrast, Tyagaraja calls himself as "Sumati" – "Sumati Tyagaraju keertana sukhama". Which is the example of the adage "Vidya dadaati vinayam" ?. Krishna is the protector of the meek "Deenaavana" – Compare with the Christian prayer "Blessed are the meek – for they shall be comforted". In the earlier Kriti, Dikshitar used the expression "Arjuna Saarathi". In another Kriti, he uses the phrase "Dhananjaya Saarathi". Krishna is the Maargadarshi of Nara (humans) shown in the form of Dhananjaya or Arjuna. He shows the path to be followed. After all, Dharma is

following the path taken by great predecessors – “Maha janaha yeno gatah sa pan'haa:” In reality, Krishna is the Eternal, Indestructible Atman enshrined in and covered by the sheath called Manas. Krishna is the Royal Swan residing in the nine-gate city of the Kathopanishad – “Nava dwaare pure dehi, hamse loolaayate sati”. Dikshitar states that he attains bliss from the presence of Krishna, in his mind – “Guruguhanaananda” compare this Purandara Dasa's, “Enna hrudaya kamaladolu odagi neneyu vante ninna mooruti enne nilliso”. Krishna's presence in Gokula is an illusion – “maayaamaya gokula vaasa”. After all, He is Niranjana – without attributes – echoing the Advaitic Upanishadic dictum, “Nishkalam nishkriyam shaantam niravadyam niranjanam”. This song is the Paratva – prakatana, announcement of the Super-Divinity of Krishna whom, Dikshitar state as “Sri Hare”. Compare this again with Purandaradasa's “Hariyalladu anyatra..... sarvottama paradevate..... Jagat”, Partisans, chauvanists and parochial minded persons decry Dikshitar for not having composed in Ragas Harikhamboji and Karahapriya and for having adopted Venkatamakhin's Melakarta system. However such critics cannot state that Dikshitar was not familiar with the other system, as he has used expressions like Nata Bhairavi. Hemavati and Shoolini – which are Raga names of the Akalanka system. Similarly, it is totally erroneous to state that Dikshitar was not familiar with the Ragas Harikhamboji or Raga Karahapriya in a composition by Dikshitar in Raga Saindhavi. Similarly, we came across a positive passage of Raga Harikhamboji, in a Kriti on Krishna tuned to Raga Ishamanchari Listeners, please note that there are many similar musical passages in the compositions of Dikshitar and Tyagaraja like “Aajanmamu durvishaya” and “badari vanamoola”. In the same manner, we have similarity in a passage of the Ishamanohari Kriti with a passage of a Tyagaraja Harikhamboji Kriti. Compare “Dhananjaya saarathe” with “Manavini Baguga”. Great men think alike. It is fools like us who differ.

ANANTA BALAKRISHNAM (ISHAMANOHARI)

Time-constraint prohibits presentation and exposition of each and every composition on Krishna. “Balagopala” in Raga Bhairavi is a very popular Kriti, which we propose to skirt. The Charana of this Kriti has two important features:

- i) Dushta-Nigraha is the main theme and an entire list of demons destroyed by the child, Balagopala is presented. As a child Krishna had to destroy a horde of Asuras – Putana, Aghaasura, Pralamba, Shakataasura, Dhenukaasura, Chanoora etc: The superhuman Balagopala only could do it.

- ii) This kriti has one of the two self-references by Muttuswami Dikshitar – where he calls himself as Vainika – Gayaka – an instrumentalist and a vocalist too. Tyagaraja and Shyama Shastri were not instrumentalists, a point to note.

We across the threshold of infancy and enter the Kowmara Parva, the childhood of Krishna. Three main incidents of that stage are : (1) Govardhana Achala Uddhara (2) Kalinga Mardana (3) Kamsa-Asura-Samhara Krishna taught rationalism to the Yadavas – to stop outmoded and purposeless worship of Indra and to worship nature in the form of the hill. Krishna is the protector-non-pareil, who saved his community from the deluge caused by the wrath of Indra. This incident fascinated Dikshitar. In a composition he reiterates that the Naga-Dhara, He who held the Govardhana aloft, is "Anisha", is eternal. Dikshitar states that Krishna is the essence of the Govinda-Nama. If you do Bhaja-Govindam, you touch Krishna – "Govinda naama saram". Protection of the distressed is His intrinsic nature. In yonder days – He protected the elephant king, Gajendra. Krishna is revered by Shiva-Ganas – "Shiva ganaadi vishwasam". This shows the magnanimity, the broad mindedness of Dikshitar's outlook. Krishna brings joy to the heart of Subhramanya "Shri Guruguha manollasam". Krishna, is the theme that is like the Kalpaka-Vruksha to the minds of poets, the inspiration to intellectuals – "Kavi jana hrun mandaaram" – so says Dikshitar in a Kriti in Raga Hindola:

GOVARDHANA GIREESHAM (HINDOLA)

One peculiarity of Dikshitar's Krishna Anubhava is that there is no direct or indirect reference to the Kalinga Mardana incident. It is bereft of something like "amburuhodbhava..... Ranga".

A special feature is the presence of a song on the joy, on the bliss attainable by the Japa of Krishna's name. All that Dikshitar seeks is Krishna's grace. Dikshitar describes Krishna as the moon which rose from the sea called Yadu-vamoha- "Yadava vamsha payonidhi chandra". This Kriti has six of the twelve sacred names of Vishnu, the Dwadashanama, in it, which is a rarity indeed. Further, this Kriti is the classic example of Raga Gowlipantu, an Upanga Raga, without any trace of the Prati-Madhyama Swara. Originally, Tyagaraja's three compositions were being rendered without the Prati-Madhyama but nowadays, this Swara has crept in. The credit or debit for the infusion of the Prati Madhyama in Raga Gowlipantu goes to the Shyama Shastri school only. The Dikshitar school firmly avoids the Prati Madhyama swara.

KRISHNANANDA MUKUNDA (GOWLIPANTU)

The Kriti "Muraharena Mukundena" has been set aside for rendition in Smt. Purushottaman's concert. So we skip it in this presentation. For a perfect warrior, there should be a proper combination of physical prowess and intelligence, of brain and brawn. Dheera is one with courage – one who can face a very adverse situation. A Veera is one who as valour, who can physically fight. A Yoddha, a competent warrior, is one who is both a Veera and a Dheera. To Dikshitar, Krishna was a Maha-Yoddha. In one Kriti, Dikshitar states that Krishna is "Dheera-Agranganya" and in another, He is "Veeram Guruguhopacharam". A person who killed dozens of Asuras, killed Kamsa, killed Sishupala – cannot be a second class warrior. This is a special portrayal of Krishna, by Dikshitar. Krishna is the brother of Neelaambara, Parvati. Krishna is Shyama, Parvati is Shyamala. He is the ocean of mercy, "Karunya Sagara". He is by far more handsome than Manmatha - "Mara jaya sundaram". He has all virtues – "Sarasa Sugunaakara". He is the romantic king, the connoisseur of beauty – "Shringara Shekara". We find all these facets in a beautiful composition in Raga Neelambari, composed by Muttuswami Dikshitar.

NEELANGAM HARIM (NEELAMBARI)

Amongst the Trinity of Karnatic music, Muttuswami Dikshitar was the most – travelled composer. He is the only composer who has visited centres of pilgrimage in all four states of peninsular India – Kerala, Karnataka, Andhra and Tamil Nadu. There is ample proof that he visited North Kanara or Uttara Kannada District. One of his Kritis has been traced to a temple near Honavar, on the Honavar – Sagar Road, to a decrepit village in ruins called Bommanahalli, on the banks of the river Sharavati. "Sharaavati tata vasini hamsini, Saraswati vidhiyuvati samrakshatu maam". Dikshitar refers to a Teertha called "Gupta Ganga" in a Kriti in Raga Malavashri, which scholars identify with a Teertha at Gokarna. In fact there is a Kriti in Raga Saurashtra "Gokarneshwara paalaya paahi maam" – but my view is that it does not relate to Gokarna but to the local Konkaneshwara temple at Tanjavur. Dikshitar visited several Krishna temples amongst which is the 7th Century temple at Brindaaranya Kshetra, Tiruallikkeni, within the city of Chennai, where he gives Darshan in the form of Parthasarathi. Correctly, Dikshitar refers to only Rukmini as His consort, as that

temple does not have Sathyabama. This is the first of the pilgrimage-compositions to be taken up in this presentation.

SHRI PARTHASARATHI (SHUDDHA DHANYASHI)

Guruvayoor, the hallowed Krishna temple in Kerala was also visited by Dikshitar and this Kṛiti is quite popular. Curiously, it deals with the imagery of the idol at Guruvayoor. Not everyone can be called Bhagavan or Bhagavati. "Bhagavaan bhaga shabda atmakah shan lakshana muchyate". There must be six marks of identification for anyone to be described as Bhagavan or Bhagavati – amongst which are that they should bear Shankha, Chakra, Khadga, Gada, Padma and Chintamani. These lakshanas are evident with the Moorti at Guruvayoor. These lakshanas can be seen with Devi at Kollur – She is Bhagavati. Dikshitar saw the poornatva of Vishnu in the Krishna idol at Guruvayoor.

SHRI KRISHNAM BHAJA (TODI) (in part)

We now come to the five songs dedicated by Dikshitar to Lord Rajagopala of Dakshina Dwarakapuri, located on the bank of one of the branches of the Kaveri, better known nowadays as Mannargudi. This temple, though basically Sri-Vaishnavite, is jointly run by and common to followers of Adwaita and Vishishta-Adwaita, a fact cognised by Dikshitar, in his statement "Dakshina Dwarakapuri nilaya vishishta-adwaita adwaita aalaya maam paalaya". Adwaita and Krishna-Bhakti are not opposed to each other, a fact inadequately realised by many of us. Great Adwaitic saints and scholars including Adi Shankara, Gaudapada, Lokeshwaracharya, Narayana Teertha, Sadashiva Brahma etc. were open devotees of Krishna. We have above all, the declaration by the great Sanyasi, Madhusudhana Saraswati stating that he know no metaphysical postulation or theory above that of Krishna.

Vamshee vibhushita karat navaneeradhaabat
Peetaambarat arunabimba phala adhara ashtaata
Poomendu sundara mukhaat aravinda netraat
Krishnaat param kimapi tatvam aham na jane

Another passage of this song in Raga Saveri is equally interesting. Dikshitar sings "Naree vesha dhara vaama bhaga Shri Vidya Raja hare Muraare". The Alankara, the decorations of the Rajagopala moorti can be modified very easily to portray him as Devi, including a parrot

in the hand, as Shukha-Pani. When thinking of the ultimate, the Parabhraman, there is no sex-discrimination, no linga-bedha. The Moorti of Rajagopalaswami has a wry, enigmatic smile like the portrait of Monalisa. Scholars opine that the smile is one of condescension on the fools who think tht Devi demonstrates the Unity by a quick change of attire to take on a female form. Sri-Vidya in a formal manner. There are three Maargaas or paths in Shri Vidya – Kaadi, Saadi and Haadi Vidyas. There are twelve adopted the easiest way Kaadi Vidya, four adopted Saadi Vidya which is comparatively tough and five adopted the most difficult Haadi Vidya. Of all the twelve great Upasakaas, Vishnu, who adopted Haadi Vidya, is considered best and rated on par with Devi. Vishnu supercedes Shiva. Hence, it is with deep devotion and sincere fervour that Dikshitar addresses Krishna, as Rajagopala, as the "King of Shri Vidya", as "Shri Vidya Raja". This is a very unique feature of Dikshitar's Krishna – Anubhava.

SHRI RAJAGOPALA (SAVERI)

We have a very rare composition of Dikshitar in Raga Jaganmohini, better known as Raga Jalaarnava, the 38th Melakarta Raga, where he addresses Rajagopala as "Shri Vidya Rajagopala". A lofty philosophical passage is found in this song – "Jeevesha jaganmohini roopam nata gopam, shruta mandaaram datramsha swaroopa avataaram", Dhaata means Brahma. The word Brahman means the Ultimate Reality. Dhaatramsha means an amsha of the Brahman. Remember the Upanishadic dictum "amsho naanaavyapadeshat". The part belongs to the whole, the amsha to the pooma, Rajagopala, the manifestation of the Brahman is a synthesis of jeeva, isha of the Jeevaatman and Paramaatmaan, which are one "jeevow brahmaiva naaparaha" and by Maya assumes an attractive form which entices the whole world – "jaganmohini roopam". Is there any further need to prove the genius of Dikshitar? This is the Adwaita – Shikara, the pinnacle of Adwaita. There are some who will disagree, who will say "jeevesharu ondu embuva durvaadiya". Dikshitar saw the Brahman in Krishna.

SHRI VIDYA RAJAGOPALAM (JAGANMOHINI)

Another notable feature is like the Haridasas of Karnataka Dikshitar only portrayed the Krishna depicted in the Hari Vamsha; not the Krishna shown in Shrimad Bhagavata. There

is no mention of Radha in the compositions of Dikshitar or that of the Haridasas. This is a common factor in their Krishna Anubhava.

SANTANAGOPALA (KHAMAS) (CHARANA PART ONLY)

The entire Krishna-Charitra, till the departure to Dwaraka, was enacted on the banks of the Yamuna. A Sanskrit poet wrote:

"Nikateshu nishaamayaami nityam, nigamaantaihi adhunaapi mrugyamaanam
Yamalaarjuna drushta baalakelim, Yamuna saakshika yowvanam yuvaanam"

The daughter of the Sun, "Vaaso hrutwa Dinakarasuta sannidhow" was the best but mute witness to most of the Krishna-Leelas. Dikshitar does not forget this aspect and has mentioned this in a song.

NANDAGOPALA MUKUNDA (YAMUNA KALYANI)

Vishnuchitta, Soordas and Purandaradasa transformed themselves as yashoda and enjoyed every minor aspect of Krishna leela. So did the Tamil composer Venkata Kavi of Ootukaadu. Dikshitar did relish the Leela-Vibhooti of Balakrishna – but as a slightly distant gnyana – oriented Bhakta.

This is the land of Madhwacharya, of Ananda Teertha, who has written a treatise on Sri Jayanti Niraya. Dikshitar composed a Kriti, well suited for rendition on Sri Jayanthi. "Vande vrundaavana charam vallabhi jana vallabham jayanti sambhavam daama vaijayanti vibhoosham" – so said a poet. Dikshitar's perception and experience of Krishna was unique, as pointed out in detail. Dikshitar did agree with the statement of Kulashekara "Kim aushadaihi klishta si moodha durmate, nivaamayam Krishna rasaayanam pita". – Krishna, to Dikshitar was bhava-harana, bhava-beshaja. The climax of Dikshitar's Krishna – Anubhava is his declaration of Krishna as Saarvabhowma.

NANDAGOPALA MUKUNDA (YAMUNA KALYANI)

May Krishna facilitate the Yogakshema of all who are assembled here, as He promised: "Yogakshemam Vahaamyaham".

பாடியல் (தனித்தனம்) பாடியல் பூடியல் - இலவ

V (1)

செகலம் மெய் நூங்குக நயிமுந்நுந் நூமணியெ
தி னாங்குந் நயங்கு நயிந் முணமும் நா

V②

பெருப்பிலே பிறந்து சென்னை புகழிலே சிந்தித்து
சங்கத்து திருப்பிலே இருந்து ஊமைகை வட்டிலே சுவாடித்த வேலை
பெருப்பிலே நின்று கற்றோர் திணைவிலே நடத்து - டிப் லை
மெருப்பிலே பயிற்ற பாணை மெருங்கிலே வளருகிகின்றான்.

v(3)

ஏங்கள் அத்தமுனா உ ரெத்தபித்தாதிசனின்
 சிங்கள் செம்மணிமாடக் கோவைப்பழிப்பதின்
 சங்கு துணாபடி ரெங்கமுதீகுன யகோணநன்
 சிங்கமதரய ஸம்முதன் சீர்மைமய உ ரெவிமடுத
 யொங்கு சிவனாகக் கெடிக் காண்டெழுநம் சீயநம்
 ரெகாங்கு நரட்டவரும் குணமுனக் கண்ணிய்கும்
 ஏங்கும் நயமுற வளர்ந்தேழாதக வேண்டிதலைநி
 தாங்கு மலைய நந்தந்தெய்வாய் பாலே வாய்மலே

S 2

வஸ் தேவ வாசம் தேவம் கம்ம சாஸார மந்திரம்
தேவகி பவமனாந்தம் க்ருஷ்ணம் வந்தே ஜகத்குடும்.
அருள் புஷ்ப வங்கரம் ஹரி நாயக ரோயிதம்
மகன் கங்குல கெயுதம் க்ருஷ்ணம் வந்தே ஜகத்குடும்.

LD ②

வண்ணப்பாட்டுகள் சீர்த் திருக்கோட்டியுள்
கண்ணாண் கோணன் நம்பி பிறந்தினில்
ரண்ணா சண்ணாம் எதிர் எதிர் தாவிடக்
கண்ணாண் முற்றம் கவந்தனாருயிர்கே.

உயரணியை மிகுதாய் பிள்ளைப் பிரசுத்தியில்
காணாததான் பெருமையாய் புத்தேயபேரது வாய்
அதிரிசூப்பின் இவன் தெனிலில காண்
இரு வேரணத்தால் உலகாள் வாய் எளிமாதே.

[illegible]

மேலும் சூரியனில் இருந்து மெழும் குளித்து வளந்ததால். தாய்
பித்தலம், சிஷ்ட பம்பாலலாம் அல்லாது, மல்லோலாம், மலந்த,
மல்லோலம் முதலித்ததல்லாது. பூபவத்தாகக் குறைக்க பாவதப்
பொருள்கை கைகொடுத்தார். வா மதுரை பிறந்ததார்க்கு முப்பு
உண்டிடு?

மா ③ தாயினி மன்னுவா மதுரை மைத்தினை
தூய பெருதீர் பழுனைத்துகொண்டினை
அதுவர் குலத்தினில் தோன்றும் அணிவிவர்க்கை
தூயைக் குடவிலிவக்கம் செந்த தூயிவதபினை
தூயிவாமாய் வந்து நூர் தூயவர் தூயித்திதாபுது
வாயினால் பாய் மனைத்தினால் சித்திக்கு
தூய பினைதூயும் புகுதுகொண்டினை தின்துண்டி
தூயினில் தூயகொண்டு செந்தபவாய் எப்பவாய்.

தூயைப்பாய் என்ன பத்தினியைக் காட்டி பல விதங்கள் உண்டான.
விஷயம் பூரணத்தில் முன்பது வணக்கம் சென்வப்பட்டுவாலை.
தூயைமாம் (நூயம் கேட்பது) கீர்த்துதாம் (புகழ் பாடுவது) மலையணம்
(பிரிவப்பது) பாக்கெனவ்வாம் (அடிக்கொடுதல்) அங்கமலாம்
(பூலிப்பது) மக்யம் (நுட்பவிகாஸ்வது) தூய்யம் (அடிமைப்
புகுதல்) வந்தணம் (நடங்கவிப்பது), அத்தம்திவேசணம்
(தூயினையே அடப்பணித்தல்) எவ்வை தவவித பக்தி.
அவைகளைவிடச் சிறந்தது மதுர பக்தி. தூயினை
தூயயிவாகவும் அறைவனை தூயகொடுதல் பாவிப்பதே
மதுர பக்தி. அதனைமாம் சிறந்தது வாழ்வால் பக்தி.
தூயினைத் தூயயாகக் கருதி அவளை குடித்தனமாக
அனுப்பவிப்பதே வாழ்வால், தூயினையே மலையணமாகக்
கொண்டு கண்ணாள்பாய் அன்பு பெறுத்த பக்த

மகாக்கவி சுப்பிரமணிய பாரதியாரும் "சங்கரன் வந்தான், அதிர்
மங்கலமென்றான் --- கங்கையும் வந்தான் கிலங்குகையும் வந்தான்
காளி பராசுத்தி அன்புடன் எய்தினான், செங்கமலத்தான் எட்டில்
பொருத்து முகத்தான், சிருத்தேவியும் வந்து சிறப்புற நின்றான்"
எனப் பாடியுள்ளார். அருவான 2 ஊழைய, மெய்ப்பொருளை
2ருவத்தில் காண்பது அறிவு. காரவிதானம் பிரான். "பூர்
மாயையினால் பாடிய வெண்ணி ^{தொடு வண்ணப்போது} அமலேற்றவன் தான் கான்
கோட்டடியபடினைக் கண்டு" எனப் பாடியுள்ளார். நமது
மரபு "2வன் எவரில் 2வன் அவன் 2ருவம் இவ்வுருவங்கள்
2வன் அவன் எனில் அவன் அருவம் இவ்வுருவகள்,
2வன் என இவன் என இவ்வுருவம் 2மையில் 2வன்
இரு கண்ணிமையாடு மூடிகிலன் படுத்தே" என்பதாகும்.

இறை அடிப்படையாகக் கொண்டு நியமனப்படி எல்லாவிதங்களில் மாமன்
(சூதுவாண தீர்த்த தாராயண ஸ்வாமி அவர்கள் அடிப்படையிலே)
பாடிப்புன்னாப்

ஞ்ஞ

(பு) கவியே தெய்வமிறை நாக கந்தம்

(பு) திகழ நிதிடம் அகில சூதுவாண சகலம் வந்தவனந்த முத்தம் (கவியே)

விதும் அதுவீதம் அகில சகல சூதுவாண

திலிஷ்ட சிதும்சும்

வந்தவனந்த முத்தம் அகில சூதுவாண

பாடிப்புன்னாப்

(கவியே)

எல்லா அனந்தத்துக்கும் முயலா, வேதனாபத்தில் சூப்தமாக உண்ட,
பகவதமென்ற எத்யமனா, அடியமனா, பல சகலங்களில்
வந்தவனந்த முத்தம், அகில சூதுவாண, வந்தவனந்த முத்தம்
வந்தவனந்த முத்தம் கண்ணினை சூதுவாணம் வந்தவனந்த முத்தம்

விதாட்டலில் விடப்பட்ட சூதுவாண முயலா அகில சூதுவாண

அகில சூதுவாண பல சகல வந்தவனந்த முத்தம் முயலா

அகில சூதுவாண திலிஷ்ட சிதும்சும்

வந்தவனந்த முத்தம் அகில சூதுவாண

பாடிப்புன்னாப் அகில சூதுவாண

வந்தவனந்த முத்தம் அகில சூதுவாண

பாடிப்புன்னாப் அகில சூதுவாண

வந்தவனந்த முத்தம் அகில சூதுவாண

பாடிப்புன்னாப் அகில சூதுவாண

(5)

பாபிலியை தூக்கியதால் முதுகுவலியோ என்கு வலியாயிற்று. இவ்
 கைமாவதாவதத்தைக் காட்டுகிறது. இன்னபொழுது மபாபிலியை
 பற்களில் சாமித்து வத்ததால் தானாகளில் வலியோ என ஜாயம்
 கொண்டான். கலியொருவர் "பன்னியாகி அன்று பாபிலை கீண்ட
 பாபியான் ஆபியான்" எனப்பாடியது போல் அப்பொழுது உண்டது.
 சிவ்விதமே அருவதற்கு வவ்வெறு காண்குகளால்
 நிரட்டிலிலிருக்கும் கண்ணனிடம் பக்த சிமேமணியொருவர்
 பத்து அவதாரங்களையும் கண்டான். அவர் புரத்தொழை ஆனார்.

கூ 2

(ப) பாபே கோபம்மா தீம்ம பபிலியின் அனாதானை பாபே
 கோபம்மா

(அ) ஆடு தாகிதரு மலகனு முனவலி (பாபே)

(கூ 1) நீபிராண முனகி உம் பெரிபெரிதத்தனாதானை
 பெருவெறாந்து உம் பாபவெத்தனாதானை
 துணி கொடுபொளியிட்டு துவடு நொத்தனாதானை
 நெருகிய வெண்ணெய்
 துருள வக்களனு கருள கண்டெத்தனாதானை (பாபே)

(கூ 2) நலைவ நெலைது புட்டு பெருணு நொத்தென்தனாதானை
 சலகிந்த கொலிய பிழைநெத்தனாதானை
 பனு னைன்ய கபிகள நொடுநெத்தனாதானை
 நெருவிய பெண்ணையு நெருகெத்தனாதானை (பாபே)

(கூ 3) பக்தலே நித்தவன எத்திகொ எத்தனாதானை
 உத்தம அசுவன ஊத்தென்தனாதானை
 நொட்டிலாளகே மலக சீலாவ்லனு முனவலி
 சிட்ட நிதி புரத்தன விட்டலகே ககொடு
 (பாபே)

குதந்தத வளங்கிறது. முதலில் அம்புலிப் பருவம். என்னை அழுது!
"என் சிறு குட்டன் எனக்கோர் கின்னழுது எம்பிரான், தன் சிறு
கைகளால் காட்டி காட்டி அழைக்கின்றான்; அஞ்சின
வண்ணங்கூடு ஆடவாட உறுதியெய், மஞ்சில் மறைபாடு
மாமதி மகிழ்த்தொடரவா" என்ற வாக்கைக் காவியமொன்றில்
காணலாம். அடுத்தது செங்கீரைப் பருவம்.

விருட உன்னையும் முக்கிலயில் கொண்டுதும் கில்மருகி
உண்டுநி தங்கள் கருத்தாயின விவந்துவரும்
கன்னியரும் மகிழ் கண்டவர் கண்ணுளிக்
கண்ணவர் தெற்றிவாய் பெற்ற எனக்கருளி
மன்னு குறுங்குடியாய்! விவன்னையாய்! மதிள் சூழ்
செவியமலிக்கடகை! கண்ணபுத்தகமுதே!
என் அலவம் கலையாய்! அடுக செங்கீரை
புழுவரும் உடையாய்! அடுக அடுகவே!

இதைவிய மனதில் கொண்டு உலுத்துக்காட்டுக் கவி பாடியுள்ளார்

விருடி உதயாது வாய்க்காது வாய் மண்ணை! உன் அடலில் மட்டுமே
அகைந்தகைந்தாடுகிற என்னை!

ஆய்வக்காண சிலை அம்பலத்த கெளமலம் - (உன்)
தன்அடலிலிட்டு இங்கே கோடு எம் உத்தரம்
ஆதாரிஸ் சிறு யாழ்வனை புரு மாயில் கிண்கணிமனது
(ஆயாது)

கிண்கணி சிறு உதயகன் விவம்பு நயித்திடுகே
அகை செவிமடுத்த பிரவி மனம் கனித்திடுகே
பின்னிய சடை கந்திர வகை கிண்கணிடுகே
மயில் பிலி அகைந்த அகைந்து சிலை கிண்கணிடுகே

பன்னிரு வகை இறைவன் ஒரு மயில் பூத்து
தன் பரிசுத்தொகை விநித்யாடி பரிசினித்திரமே

பாடினதும் அழகா உன்னைக்கொண்டதும் அடியார்
எவ்வாறிலும் கனகமணி அறையும் உதை திருவடையம்
கண்ணாட்டுப் போனால் மணம் புண்பட்டுப் போகுமே

பின்னர் சுப்பாணிப் படுவம், துளந்தடையடுவம் - கிவையிண்பும்
காணலாம் - "தொடர்ச்சிக்கிலிகை சுவர் பிலார் என
தூங்கு பெரன் மணி மூலியா படுமும் மதுப்புணல் கொட
வரணாம் பைய உளர்வது போல் உடன் உதரக் கிடுக்கினி
ஆறா வரலிப் உடைமணி பறந்தகறங்க தூம் தூணின்க கொண்டு
பெருங்குப்பாணி சுவர்த்தை நடவாணு! பிறகு,
அச்சோபடுவம் - "என்னிது மாயம்! என் அம்மன் அறிந்திலன்
முன்னைய வண்ணமே கொண்டன வாய் எண்ண! மண்ண முழிப்பை
வரலில் சமுத்திரிய மின்னு முடியணை அச்சோ! அச்சோ!"
பின்னர் புறம்புலங்கும் காட்டம் - குதந்தகைய முதுகில் தூங்கும்
காட்டம் - "பொத்த உலகக் கவித்த்து அதன் மேல் வறி
தித்தித்த பாலும் தூபலினில் வெண்ணையும், மெத்தத்
திருவயிற்றோடு விழுங்கிய அத்தன் என்னை புறம்புலங்குவான்"
என்ற பாட்டை நினைவூட்டிக்கொள்ளலாம். பிறகு
அப்பூச்சி காட்டும் காட்டம் - "கிடுட்டில் பிறந்துபோய்
கடைதவல் ஆயர் மருட்டைத் தவிர்ப்பித்து வடுகென் மறைய்
புரட்டி அத்தான் எங்கன் பூம்பட்டுக் கொண்ட கமட்டல்
வாத்தி அப்பூச்சி காட்டுகின்றான்", என்பது என்ற மொழி
கண்ணனுக்கு பயமா? பாலப் பிராயத்திலேயே எத்தனை
அழகங்காக்கினக் கொன்றான், ககடாரான், தேனுகாரான்,
பகாரான் முதுவிலையென்பக் காலன் வலி விட்டான்
- கண்ணின்க கொல்ல - அவர் யார்? பிறங்கிய
பேய்ச்சி முலையார் சாவத்திட்டு உதங்கு மறைய் போய்

சித்த பிப்பிளபாவார் ". பிப்பிளப் பிராயத்திலே கண்ணம்மா -
 அப்போது கண்ணி ரெட்டும் நெருங்கியது. "ஆவாபை யாரே அழிப்பார்
 அதுவாஸ்தில் சாவாபை யாரே சுவர்ப்பவர் " என்பதை அறிவாத
 கார்னலின் சுவர்க்கள், யாவையும் முறியடித்த பின்னர் ஒரு
 ரெட்டும் குழிந்தது. பாலகிருஷ்ணன் பாதம்லக்களைப்
 பணித்திடுவோம் - அவன் புகழைப் படுவோமாக :

334 செத லீ பாலகிருஷ்ணன் பஜை! லே! சித்திரம்து பத சபாரவித்தம்
 புகுத்தம்!

நாதன நீத நத்தூ உலாம் நந்த சிசோவம்
 பீதவாஸ தவம் காம்பு கந்தவம் கிரிதவம்
 பூதனாதி ஸம்ஹாரம் பூதனாத்தமாவதாரம்
 சீதன ஸந்தூய விஹாரம் லீ ரூக்மிணி தாரம் .

நவநீத கந்தவாஸ வசனம் ம்ருது கதனம்
 நவநீத நவநீத வட பதீத சவனம்
 நவ சம்பக நவநீதம் அநி ஸம் பானகம்
 நவநீதநாதி கலாக பாலகம் ம்ருத மத திலகம்
 நவ துளவ வணமாவம் நவநாதி முனி ஜாவம்
 நவநீத பரிபாவம் ம்ருதவாஸ கெபாவம் .

இனி அவன் படுத்திய பாடு . கோதுவம் வாய் பண்ணி
 புகுத்தி கடுதா புகு விசேஷத்தையொட்டி தீரடி மடியாகி
 அடுத்தான் . அவனாக கண்ண கண்ணாதுக்கு திரிவென
 ஆகை . எடுத்துக்கொண்டதுமானு கெட்கிருன் . அந்த
 கெட்கிரு பாயம், அச்சம் - பெரியோர்கள் பழிப்பாராய்
 என்ன அச்சம் - கண்ணினத ரிதாபகே, எட்டி தின்பு
 எண்கிருன் . அவனுக்கு தின்பண்டங்கள் அளிப்பீரேன்
 என்று இவர்கிருன் . ஸாமம், தாமம், பேதம், தண்டம்

முன்னம் பலிக்கவில்லை. சான்றாகி அடைந்தான். கண்ணாலும்
விட்டுக்கொடுத்தான். இங்காட்கிணய்க் கணகதாண்டி ஒரு
பாடலில் வெகு அழகாக வர்ணித்துள்ளார்.

கூ 5

(ப) முட்டிசேர என்னென்னு மங்கைகய்யா

(அ) முட்டிசேர என்ன மங்கைகய்ய கௌவிகே

முத்திசேல் எடுக்கலுவலோ ஏ முத்து மங்கா! (முட்ட)

(சு) சிங்கைகய்ய முளகிள அனுவாத பாபன

மங்கைகய்ய தேவிகே கண்ட

கிலய காகிணேய! காகிணேய!

கணகைகய்யனி முளகைகய்யா

(முட்ட)

கண்ணனின் கௌவிகே கட்டுக்கடங்கவில்லை. தொல்லை மேல்
தொல்லை. புகார்தன் பல யகோதைதியிடம். சிவ்விதம் அகைத்த
பாடல்கள் பல. புரத்தமலாண்டி பாடியது "மெல்ல மெல்லவே
புத்திசேர கோயம்பா கெளவை" என்று பாட்டு. வாதிராஜர்
சிறுநாற் சீவிரமலகலை பாடியுள்ளார் "கேவரி திண்ண மகனு
புத்து சூரபிணித மக்களறோ" என்று. சித்திரோணத்தில்
தூம் கொட்கப்போவது. 2 அத்துக்காடு பாக்கவதின் புகழ்
பெற்றும் பாடல்

கூ 6

சூரகைய யகோதா உன்சுன் அயங்குவத்துசித்து

மாயன் கொபால கிடுகண்ணன் செம்பும் ஜாலத்தகை கௌவை

கையலிக் கௌவை உன்சுன் மையிணப்போலவே அத்து

கையகத்தில் ஒரு பிள்ளை அம்மம்மா நான் கௌவை பிள்ளை

காலினில் சிலம்பு கொஞ்சு கைகளைக் குலங்க

மாலிகள் அகைய செரு வாகை

(10)

பாபய்யாவுக்கு எல்லாம் புகழ் மாறியது எல்லாம் மயிழை
நீல வண்ணக் கண்ணன் இங்கு நந்திதாமரமரமூன்று
பாலபெண்ணு சூலி அணைத்தேன் - அணைத்த என்னை
மறையிட்டவன் போல் வாயில் முத்தமிட்டான்
பாலனல்லவோ உன் மகன் ஜாலமர்க்கு வெங்குதெய்வம்
நாலுபேர்கள் கொடுக்கிறார்களால் பாணமிகமரமூன்று.

நத்தகோயனின் பிள்ளையானால் கொக்கா? குலத்தொழிலைப் புரிய
வேண்டாமா? ஆதினா மேய்க்க காணகம் மெல்ல வேண்டாமா?
யகோதை ஆத்தான் பிலித் துறையாய் பிணைத்தும் பிறகிட்டு
காலிப்பின் பெருவதற்கோர் கொலையும், கண்ணுடன் மேயப்போர்
கொலையும் கொண்டுவிட காக்கையையும் பண்ணிக்கொள்.
"அக்காக்காய் நம்பிக்கு கோல்கொண்டுவிட என்னு மிக்கான்
உறத்தொன்" பதிகத்தில் ஒரு காலிகொண்ட தகவல்
உள்ளது. கண்ணுனை மேய்த்துத் திரியும் கண்ணனுக்கு
பிடித்த இடங்களில் இருந்த கொக்கு நாலும் பூண்டு.
"கொங்கும் குடத்தையும் கொட்டியும் பேரும் எங்கும்
திரிந்து விளையாடும் எம்மகன்" எனப் புத்தார்பட்டர்
பாடியுள்ளார். கொக்குநாடானது கண்ணனுக்கு உறத்த
இடம். இங்கு கண்ணனைக் கொண்டுவிடாது சேவல்
சிறத்தது. மகாகவி பாபகியார் அவர்களைக் கண்ணியும்
காக்கையையும் வேறுவிதமாக பூப்பிடுகிறார்.
தவியாசர் இயற்கையில் இறைவனைக் கண்டார்!

ஞ 7

காக்கைச் சிறகினிலே நத்தவாலா! தின்றான் கவியிறந்த

கோன்றுதையே நத்தவாலா!

பாங்கும் மெக்கினல்லாம் நத்தவாலா! தின்றான் பச்சை திறந்த

கோன்றுதையே நத்தவாலா!

கேட்கும் பூலியிலெல்லாம் நத்தவாலா! தின்றான் கீதம் கொக்குநாடா

நத்தவாலா!

நீங்கள் விபலிவலி உண் நாத்தகமா ! திண்ணைத் திண்ணை இன்பம்
மேன்மை உடா நடந்தலாயா !

பொருப்புணர்வு கொண்ட கண்ணன் தன் இனத்தாரைக் காக்கச்
பொருப்பிடுகிறான். முடிந்தபின் பாடி பிடுகிய அம்பப்பலாழ்வரை
அதாவது கானியினை அடக்கியது. பொய்கை கலங்க மயத்திட்டு
அவன் திண்டுடி ஓடுதிலும் தின்று நடம்பெய்த அடுகைவண்ணாவில்
செய்வவலிவீரத்தை எவ்விதம் ஊறுவது?

ஊ: கரடுகொண்டிருப்பது மணித்திரங்கள், கங்கு செக்கிராணி சந்திரியோ
பாடுசெக்கிராணி விசகற்கன் பல பாடி முத்தி எழில் சிந்தியோ
சூடுதாள் மருடகொடி சிவமொர், சூடு சேவடி சிவப்ப நின்று
ஆடல்வாள் அமலின் உச்சி வீது தின்று, ஆடினான், மறைகள் பாடினான்

ஊ: ஆடினான் வங்கா அதுபுத்தித்தலி கானிடுகை பண்ணலி

பாடிதுவரிகே பேடிது வரிசை தீடுதலி தயமாடுதலி
நலிதாடுதலி பெண்ணை பேடுதலி வங்கா (ஆடி)

ஊரு புஷ்பவ க்ருஷ்டிய கரிபயலு ஸ்தத்தியவல்லு பாடலு
நாக கண்ணிகையு நாகன பெடுவ நன்னுவித ம்ருத்திகலி மாடலு
பங்கலிவல்லு கங்கலுவலி கண்டு மூடு, திண்டு, பாரிடு, பூடலு
விக்கல சிவ்வல்ல புருத்தா விட்டலா, சேங்குடபண்ணை
பேக யகொடுத மிக்கதனோத்தி முத்தாடி வீடு ச்ருஷ்ணை
(ஆடி)

தான்முன் பாரிடை செந்தபொதும் அவளை திவ்ருனிய
கலவத்தி மண்ணை, தித்திரன் தன் சிந்தித்ததயும்
ஆணவத்ததயும் அடக்க — " வழுமொன்று மில்லாத்
பெய்கை வண்ணவர் கோன் வலிப்பட்டு முனித்து
விடுக்கப்பட்ட மகழவந்து எழுநான் பெய்து மாக்ருப்ப

மதுபித்தமாம், மதுபித்த மதுபித்த மலம் " கமலாந்தரம், மலம்
கொற்றம் குடமே, பெருமா கடல்வண்ணன் பெருந்தமலை
கொவந்தனம், இதனால் "நகதன்" என்ற பட்டம் பெற்றான்.

கோவந்தன சிவீசம் ஸ்மரணி அநீசம், கோவிகாதி மகேஸ்வரம்
கவித கம்மாதிஹம்

கோவந்த நாம ஹம் கஜேந்திராதி ரக்ஷண தீரம்
கவிஜன ஹ்ருத் மந்திரம் கனக ஜித ஸ்சரீரம்
நலி உதி நயன விலாசம், நமணீய புகாபாஸம் .
சிவ கனாதிவிவாஸம், சீதே குருகுண மகேஸ்வரம்

அச்சமம் தீங்கி, பால்யம் முடித்து, கௌமாப பங்கம் வரும்
காலம். சூன் கிணத்தினை கிணங்கனிவிடுத்து காஞ்சு
நன்னடத்தையுடையாரினை வெண்ணியால் வணங்குவது
காலச் சிறந்ததே, க்ருஷ்ணை, கிங்கட்டத்தில், வடமேழிப்
புலவர் பூருவர் "கிமயிப் ப்டும் கிணைப் பால் க்ருஷ்யம்"
எனப் பாடியுள்ளார். முத்தாஸ்வாமி தீர்த்தப் யாத்திரம்
என்னும் கருவகடலில் முளைத்த முழுமதி என்றாள்ளார்.
"பாசல வம்ச பதொழிதி கந்திரா" என்றாள்ளார்.
கேசநாட்டவரான ஸ்வாமித் திருநாள் மகாநாள் - 27ஆம்
கோசுவம் என்ற கமலத்தை ஸ்பர வங்கும் ப்ருதி
"கோசுவ கமல திணைச்சா" என்றாள்ளார். நாமம்
"தினகர குலகமல சிவாகரன்" என்றால் க்ருஷ்ணன்
கோசுவ கமல திணைச்சா" ஆவான்.

கூ 10

(ப) ஸாஹஸிக தனுஜஹா மாதவ நிருபம நம
ஸாஸிஜ மத ஹா ஸாநயன

(இ) தேஹ விவாஜித கோமன் விஸாப கந்தன
தேவஹ நத பாத ஸகோஜ நாய ஜகதீசவ

(14) பிள்ளை பாலம் பிள்ளைகள் கொள்வனவு பாலம் விரிவாக்க
 இந்த வகை கைகாதி விரிந்தது பத பாலப்பகுதி

பிள்ளை குழாய்க்கு நடத்திய திகழ்ச்சிகளில் இரண்டு முக்கியத்துவம்
 கொண்டவை. முதலாவது கீழ்க்காணு கோபுரம்
 வீதிக்கருகில் புதிதான கைகாதி. இரண்டாவது குழாய்க்கு-
 கீழ்ப்பு, கைகாதிக்குள் "கோபுரம்" பரிசேஷத்தோ விஜயத்தோ
 கோபுரம் சீடமணி "என்பாடியுள்ளான். குலகேசர
 மஹாராஜாவோ "கோபுரம்" கோபுரம் கைகாதிக்குள்ளே
 கைகாதிக்குள் புதிதான "என பிள்ளைக்குள்ளான்.
 கோபுரம் கோபுரம் பாலம். மிகுந்த கட்டம். கோபுரம் என்னும்
 கோபுரம் கைகாதிக்குள் பிள்ளை கொண்டுவன் கீழ்க்காணி.
 கோபுரம் அவன் குழாய்க்குள்ளே பதறி வந்தாலும்
 கோபுரம் அவன் அவர்களுக்குத் தக்க விடை
 அளிப்பது போல் ஒரு தரக்கம் உள்ளது.

இது "கதய கதய மாதவம் கோபுரம், கதய கதய மாதவம்

அது என கதய இந்த மதுரைதான் அகேசரம்
 விகித கதய கதய அபரிமித விபலம் (கதய)

என வான பரிசேஷம் எனகலா

புனித பரிசேஷ கோபுரம் வந்தானாம்

அவ்விந்த கோபுரம் அவிமங்குதான் நினைதான்

வா குழாய்க்கு கீழ்க்கு வந்திருக்க பல நினைதான் (கதய)

கோபுரத்தின் கீழ்க்காணிக்கு வின் அனிக்நையில் வந்ததே
 கீழ்க்காணின் கீழ்க்காணி படைப்பவனான தாண்டுகளுமும்
 முழுமையாகக் கைகாதிக்குள்ளே என்னும், எதைப் பதறிச்
 செல்லவது? அவன் புன்சிறிப்பைப் பதறிப்பா? அவன்

கேள்வி எவ்வளவு விதத்திலும் பற்றியிருக்கிறது? அவன் குழுவிலும் சிறைகளையும்
பற்றியிருக்கிறதா? அது எவ்வளவு விதத்திலும் பற்றியிருக்கிறது? குழுவை டப்டிங்
சிறைகளிலும் கொல்லுவது, சிறைகளின் கோபியருக்கு வேண்டியவன்.
நம்மையுடையவன். நம்மால் கொல்லப்பட்டிருக்கக்கூடிய
பற்றுவான், என்னும் வாதம்.

தண்ணீரைக் காதலனாக அனுபவித்தவர்களில் பாரதியாரும் ஒருவர்.
"மென்மையான உதவிதான் கண்டு மனம் பித்தத்திலிருந்து
நகர்த்தினான், அது கண்ணை, என் கிருமணியை, உன்னைக் கட்டுத்
தவறு மனம் கொண்டுடன்" எனப் பாடி, தூண்டில் புழுவினைப்
பெயர், வெளியே சாப்பிட்டுக்கினைப் பெயர், நீண்ட பொழுதாக
நெஞ்சும் துடித்தவர் பாரதியார். வயது வந்ததும் குறையும்
விடாத கண்ணன் என்றே அவர் கிருஷ்ணனைக், கண்ணனைக்
கண்டது தீவிர யாத்திரை நண்குறியின்.

பா. 12 தீவிர விளையாட்டுப் பிள்ளை - கண்ணன்
செஞ்சுவிலை வெண்கலத்தாலும் கொடியது தொல்லி

தீவிரப் பிள்ளை கொண்டு கருவான் - பாதி
தீவிரத்தின் போதிலே துடிப்பு பற்றிப்பான்
என்னப்பன் என்னையென் என்றால் - அதனை
எல்லாம் பித்தத்தின் கருத்தாக கொடுப்பான் (தீவிரம்)

அதற்குள்ள மலர்கொண்டு வந்தே - என்னை
அது அழகிசெய்து பின் கண்ணை முடிக்கொன்
குழுவிலே (சுட்டிலை என்னப்பன் - என்னை
முடிப்பதில்) மலரினை குழாத்திக்கு வைப்பான் (தீவிரம்)

பின்புலம் பின்னிப்பிடி(நிப்பாண் - சூலை

பின்புலம் பின்புலம்(முண்டை பெண்டியு மலையாளம்)

வண்ணப் புது செல் துணியை - புழுதி

வெளிச் செறிந்தே வருத்திக் குழைப்பான் (தீராத)

முல்லாக்குழல் கொண்டு வருவான் அழுது

பெயர்க்கித் துடிக்கும் நடுக்கிதம் படைப்பான்

கன்னால் மயங்குவது பெரலை - அடைதல்

கண்ணீர் வாய்க்கிந்தே கோட்டிருப்போம் (தீராத)

கண்ணின் மனநிலையைத் தங்கமே தங்கம் கண்ணிட வேண்டியது

தங்கமே தங்கும் என்றும் பாவதியார் பாடியுள்ளார்.

ஆனால் பாகவத ஸாஸ்திர நாயகனிடத்தில் இதிலே அநிய

தேவை இல்லை என்று கூறப்பட்டுள்ளது. பாவதி கண்ணிட

என்பது காதலியான விவசூத்தின் பூங்கூதியில்

மத்தொத்தவந்தில் தான் பங்கு கொள்கின்றான் என்று

அனித்த வந்ததைக் காக்கும் பொருட்டு கண்ணின் தானே

வந்து புலிந்தே கோரி என்றும் மேல்புத்தூர் பட்டாரி.

"கொயி ஐஞ்சு கத்தும் நியமாவனாளை மாரோத்தவம்

கூவமத நாடியிதும்" என்றும். காதலனாக தினைத்த

மார்த்திபகம் கோபிகள் "கடல் கடைந்து அழுகம்

கொண்டு கைகத்தை நிறைத்தான் பெரல் உடலுக்கு

வாய்க்கிந்தது மடுத்து" அவரின் துணையில் நிறுத்திக்

கொண்டார்கள். இதனால் கோயி கண்ணியன்

பாமலாண்ம பதவி துள்ளி அடைந்தார்கள் என்றும்

பட்டாரி அவரிகள் "நாயகியா கதூர் பாமலாண்ம

கதும் கண்ணை" என்றுள்ளார். "காமம் போரிதார்

காவம் முன் பங்குனி நான் கடை பாவித்தோம்"

என்ற வசனத்திற்கும் "சுருப்பு வில் மலங்க்கண்ணை

காமகண்ணை கழலினை பணித்தித்தோர் குறி அலகு

மருப்பின்மை புகித்து புன்மைப் பிளந்த மணிவண்ணார்க்கு எம்மை
வருத்திடெனறு " என்ற வாக்கியத்துக்கும் இதுவே பொருள்.
வரலாற்றியில் அபேதபாவம் தன்னைக் காணலாம்.
ஜீவ - ப்ரும்ம ஐக்யத்துக்கு காணலாம். உன்னதமான
அத்யாத்ம நிலை - இதனை ஆபாசமாகக் காண்பது தவறு.

கோ⁵ கீழ் மரீகே யமுனா கீழே வனத்தி வனே வனமாலி (வாதே)
கோபலி பிண பம்பாழா மங்குல மஞ்சல வாயுப்பாபாபிணை

நதி னக னாபே கதம் அபிநாபே மதுமனோற்பவ வேஷம்நா
ந சூரு திகம்பிதி கமண விலம்பணம் அனுநா தம் வந்தூதிகம்

இது ஐயத்தென்பதில் பரஸ் என் துண்கறிச்சி. இவ்விடத்திலேயே
"நம உமேதம் கிருது னங்கேதம் வாதயதே ம்ருது வேணு"
என்றும் பாடியுள்ளார். இதனை விட்டுக்கித்தலோ "நாவலம்
பெரிய சீவினில் வாழும் நஞ்சுகாரீர்கள் இதோர் அற்புதம்
கேள்வீ, சூர வலம்புரியுடைய கிருமால் தூய வாயில்
குழல்களை வறியே, கொலலர் சிறுமியர், இனங் கொங்கை
குதுகலிப்ப உய் உன் அவித்தது" எனப் பாடியுள்ளார்.
காவினாறக் கவிபோ "உனதாம் அத் கீங்குமற்கே உய்கேன்
நான் அது மொழிந்து இடை இடை துன்றிவர்கொலத்து
தூது வெய் கண்கள் கொண்டிடான்று பெசித் சூமொழி
கண்கள் கொண்டிடான்று நோக்கி பேசுதாம் முகம்
வெய்து நொந்து நொந்து பேசை நெஞ்ஜம் அறவறப்
பாடும் பாட்டை யாதாம் புன்று அறிகிலன் அம்மா
அம்மா" எனக் கூறினார். கிருஷ்ண விரா பரிதமான
பெண்கள் பரிதமம் பார்த்து கேடய நாடவழிவார்.
ஆயத்திய சூயாகாங்காஜ சீவாமிக்கனும் வேணு
காணத்துகை மனமாற போற்றிப் பாடியுள்ளார்.

வேறுபாடான லேபலுமி கரு வேயி கத்துது கவவெய்து

(அல) வேறுபாடான கருவெய்து கவவெய்து கவவெய்து
(வேறுபாடு)

விவரித பங்குதருது. விவரித கருவெய்து
நெருக்கிநெருக்கி கருவெய்து கருவெய்து
கருவெய்து கருவெய்து கருவெய்து கருவெய்து
கருவெய்து கருவெய்து கருவெய்து கருவெய்து

(வேறுபாடு)

அவதாரத்தின் முக்கிய காரணங்கள் - கருவெய்தும் கருவெய்தும்
கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்
கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்
கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்
கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்

கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்
கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்

அவதாரம் கருவெய்தும் கருவெய்தும் கருவெய்தும்

கருவெய்தும் கருவெய்தும் கருவெய்தும்

கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்

கருவெய்தும் கருவெய்தும் கருவெய்தும்

கருவெய்தும் கருவெய்தும் கருவெய்தும் கருவெய்தும்

கருவெய்தும் கருவெய்தும் கருவெய்தும்

வல்லமையை மிகுப்பது நுகுணம் விஞ்சு காணலாம். காலவயனனின் படை
 எடுப்பான் அடியும் சிவனாகிய பழுவும்புழியும் வந்தபூமிவையிட்டு
 யுழைத்துக்கொண்டிருந்த துறந்து மேற்கு மீக்கில் கடலோரமாக
 இருந்து தீவாகொழிந்துக் கொண்டிருந்த மதுரைப்பிறந்தான்
 துறவையடியானான். பீரம் ராஜாவின் புத்திர, நுகம் ராஜாவின்
 நகைவாகவியவன் நுகமினி க்ருஷ்ணனிடம் அடங்கா காபம்
 கொண்டான். பெற்றோரும், சூதையனும், நுகமினியை கீழி
 தெர ராஜாவுக்கு சிவபாலனுக்கு மணம் செய்த சீர்மணித்தார்கள்.
 நுகமினியை நன்கு முழுமையாக க்ருஷ்ணனுக்கே அர்ப்பணித்தான்.
 "கேரபாலம் தம் பஜ திகம் வித்யா விவாஹ அனுபாலம்
 பூபலம் தம் பவிஹா பூவலனம் பந்தகக் கீவம்" என உறுதி
 கொண்டான். பந்தகத்தும் பந்தகம் பிறவிக்கும் க்ருஷ்ணனிடமிருந்து
 ஒதுக்கியவோம் மற்ற காமங்கள் நன்கு காய்த்து வாழ்த்துடன்
 ஒரு அந்தஸ்தனிடம் தாது பந்தகத்தாக அனுப்பினான்.
 "க்ருஷ்ண க்ருஷ்ண தவ புவனனத்தா" க்ருஷ்ணபுதைய சிலோகம்.
 நுகமினியின் மகனாகியவோ யாது?

(11) இனி ஒரு கணம் உன்னை மறவென், பதஞ்சலி கிலகா நான்

(12) துறப்பெருமையினான் தீவக சிவாமனானே சூதகன துறவையோ
 நான் (கில)

(13) வறுமையும் பிணியும் மலித்து மக்கள் மீது எம்மாத பந்தம்
 உறியும் அன்றி

மறுமையில் கொடும் நடக்கமுறியும் வான்மறியும் அந்த
 பந்தகத்தை நான்

(கில)

க்ருஷ்ணர் துறவன் சரணடைந்த தேவிகைக் கைவிடவில்லை.

தேவியின் ரென்று அவளை அடைத்துக்கொண்டு சிதம்பரம்.

தவறையில் க்ருஷ்ணம் நடக்கிறது. "பூவலனம் பந்தகக்

பலர் பால் அம்பு, துண்டாய் பூண்ட அம்பி அம்பி இலைகள் மண்டலம்
நாளைகே நீ என்னை அன்பி இலை". பக்தன் இல்லாது பகவான்
யாது? யார் அங்கைப் போற்றுவார்? குருவின் தன் கைதயினர்
கீழ்நா பகவான் தன்னை அடியவர்க்கெனியவனாக
நினைத்தார்.

பஹு கோபாலம் மானம் பஹு கோவித்தம்

பஹு கோபாலம் பஹு குருவம், திரிஜகன்மீயம் சித்தித காலம்
(பஹு)

அதம் ஸாரம் போக வினாம் போக கீரம் புனகுதாரம்
(பஹு)

அடுத்து காணவேண்டியது கீழ்நா தேவனின் பக்தி பாண்டுகள்.
யகோனாத அனுபவித்தது வாழ்நாள்யம். கோபிகைகள் செவ்வது
அந்நாதிவேதனம். மூதாமா செவ்வது மீமணம். பீஷ்மர்
மறவீரதாம வாயிலாகச் செவ்வது கீர்த்தனம். அக்திரர்
அவித்ததோ செவ்வனம். குருமினி கொண்டது பாதனைவனம்.
தீர்ப்பயதி புரிந்தது வந்தனம். அம்மூலம் மொழிபீர்
மத்யம். நாம் செவ்வது அந்திசனம். முயல்வது அந்திசனம்.
கோனாததாம தீர்ப்பயதில் மீயமனதாஷ்டாங்கம் மார்புயில்லை.
"தீயாயன் கீழ்நா பஹு பக்துமீர்த்தேதாயம் தீயாயன்
அந்திசன் பதாபீரோதி ததாபீரோதி கலிவன எங்கீர்தீய
கேசவம்" என்பது பண்டைக்காலத்து மொழி. பூரு பறவை
பூரு கப்பலின் ஊம்பை இடுப்பிடமாகக் கொண்டது, தோணி
துறைமுகத்திலிருக்கும் கால். கப்பல் திறைகடலை தோக்கி
கிளம்புங்கால் பறவை உறங்கிவிடுகிறது. விழுத்த பின்
அது நாலுபுறமும் சுண்டது அலகடில்கூறன் - கணவனம்
காணவில்லை வேறிடம் செல்லத் தெரியாது மறையடியும்
ஊம்பையே புகலிடமாகக் கொண்கிறது. நாமும் அவ்விதமே
கொழிக்கோன் குருகேசவம் மீருமான் இதனை உன்னதமாக

செய்தபடியால் உங்களுள் உன் இளை அடியே உடைபட்டால், எங்கே
 போய் கறையாகவோ எங்கிடல்வாய் மீளிடையும், வங்கத்தின்
 செம்பெறும் டாப்பறையை போன்றேனை" எனப் பாடியுள்ளார்.
 முத்துத்தமலா என்ற வாய்மையில் காலாகந்தி நெருப்பில்
 "வந்தையவமே விசுவ மாணவ நானுறையன், ப்ரணா ப்ரயாண
 மாயை சுய வாக வித்தை: கண்டவமோதன விடுதல ம்மறணம்
 சூது: ம்மே " இன்றைக்கோ, நாளிக்கோ, கிறவிலோ, பகலிலோ,
 காலை, பிடியிலோ, கடல்புரிலோ, கனகம் மிதுத்த நம்போ,
 நகரிலோ, ஊரிலோ, புலங்குண்ணியோ - உடிலவிட்டு ஆதி
 அப்பால் போகுது கால் சித்தம், கண்டம் போன்ற அவயவங்கள்
 வசுதவசமாய் இருக்குகமா? சில்ல, " ச்வாண காளவெபி
 கண்ட வானவாகி முகிகிதாத வானகேவ க்ருஷ்ணபிணம்போ
 ஆ நமயநெருத்தய்யா" என்றும் புரத்தரகாளன். அறிவுடைமோர்
 அப்பேரகதக்கு இப்போதே வெவ்விவிடுவாங்கள். சும்
 கண்டகோலிவில், பூசலாணாப்போல், அந்த ம்மேய் பிம்பம்
 பள்ளியைப் பாரிப்போட பெற்று விடுவாங்கள். வாய்ப்பாடி
 வந்துவான வேதாத்தரகாலியப் சூன் கடைசி யாழ்ப்பாணம்
 விலத்தில் கண்டபூஞ்சும் சூதுநத்தில் பாயித்தோதை,
 சூழல் கொண்ட க்ருஷ்ண பிம்பம் சூதாத்தமனிக்கட்டும்
 என் வென்றித்திரும். சிவாகரணமும் அவ்விதகம் பாடுகிறார்.

அதனானித பாடு வாய் நானா மருமலம்பி மயூர பிஞ்சுமாலா
 ஹரி நீல சிலா விபங்க நீலா: ப்ரகிபா: நத்து மம் அந்நில் ப்ரயாண்

நம்மாருலகேத வகமய்யா சிகி பிஞ்சுவதன்ரு எதுடருண்டி

ஹிம்னாதுலெல்ல வேனி ஹம்னாதுலெல்ல சூடி - ப்ர -
 சம்மஜேயுஸ் நா ம்மொத்து கம்மனினி நம்முறாரு
 (நம்மாரு)

பாகவதுவா ஹி போகமுலெல்ல, ஹரிநே காலிவ்மம்
 கண்ணகரணமே

கைநகல்களோடு இந்த நகரம் பாடுகிற துறையிற் பாடுக

நட்புமொடு

(நிமமொடு)

மனமொடுகொடுகிற நந்தனாடுகளின் மனநிலை கைநகல் மையல்
கொண்டி அவனையே மானம் எவ்வாறு விவரமாகக் காண்க மதுர
பக்தி செவ்வந்தியவர்களில் கோதைநாயகியான ஆண்டாளும்
மீனாபாயும் முக்கியத்துவம் பெருகினார்கள். "கண்ணகிவள்ளலும்
கருந்திநயல்வம் கருச்சி பழகிக் கிடப்பேனை புண்ணில் புனி
பெய்தாற்போலப் புறம் நின்று அழகு பேசுகிற; பெண்ணின்
வருத்தம் அழியாத பெருமாவதையில், பீடுக வண்ண ஆடை
பொண்டு என்னை வாய்ப் சூனிய வசீரே" என்கிற
சூனது வெட்கை சூனிய வெளிப்படுத்தியவன் ஆண்டான்.
மதுர பக்தி கொண்டாருக்கு விவர வேதனை என்ற
கொள்க. சீதை அவனன்றி வேறு மருத்து கிடையாது.
அவனே அருமருத்து, சீருமருத்து, சூனிமருத்து எவ்வாறு
பெருஞ்ஞம் உருகினான் மீனா பாய்.

பாடி மை தேர ப்பேரம் கீவாணி மெடா நந்த ந ஜாலை
கோல்

காயல் கீ கடி காயல் ஜாலை மூன்ற ந ஜாலை கோல்
ஹீரே கீ பாக் ரிஜனாறவி ஜாலை கோலை கைநகல்
மீ கோல் (கவி)

நந்த தே மாரை மன் மன் பெருவான் கைநகல் மீயோ
நன்றின் கோல்

மீனா பே ப்பு பீர் மிடே ஜூத் கைநகல் மானவனியை
கைநகல் (கவி)

பூக்கொண்ட கருவாறுவாய் கிடங்கு வாய்க்காத மாரைகவி
பாடுகியாருமே மருவார் ஆவார். "சூரமேனா கைநகல்

வினா துவக்கம் துவக்கம் பத்தும் வகை துவக்கம் என பிறர் பத்தினால்
 பெரும்பாலும் கண்ணன் மாரபி யார், "உண்ண உண்ணத் தெரியாதே
 அம்மை உயிரினதும் தீயில் உணர்வெனும் பால் உண்ணா முது
 வைத்து என்னை" எனத் தாயாகவும், "மனம் போல விருந்து
 சூழியவர் எங்கள் கிணத்தார் சாமி கிணத்தினுக்கெல்லாம்
 எங்கள் தந்தை அவன்" என்று பரிசு தந்தையாகவும், "என்றான்
 உணர்வு வகுத்திடு தோவ்வரும் போதிலில் உற்ற டருத்து
 வெல்லார்" எனத் தோழனாகவும் கண்டார். மாரபி யார்
 கண்ணனைக் காலகாலக் கண்டது சாங்கி சிந்தித்து
 "கலியங்கக் கெட்டார், கொடுத்தது எல்லாம் தாம் மறப்பார்,
 கலியங்கி வைத்திருந்தால் வீட்டில் தங்கிவார்த் தைபா தீ
 தந்தைக்கு இங்கு வரவில்லை என்றால் பரிசையிலே தேன்
 இருந்து பல்லாள் காடித்து என்பார், எங்கிருந்தோ
 வந்தான் இதைக் கொண்டு வந்து கொண்டு இங்கு இவ்வாறு
 யான் பெறவே என்ன துவம் செய்து விட்டேன் கண்ணன்"
 - இப்பகுதியை நாம் மறக்கலாம். நம்மவருக்கும் "
 எண்ணப்பன் என்னைக் கொண்டு வந்து வந்தான்" "
 கண்ணனைக் கண்டார். மாரபி, மிதா, சூடு, தெய்வம்.
 கண்ணன். சூடுவார் நன்றாக அந்தனுக்கு வந்துவிடில்
 கீதாங்குதந்தை உபதேசித்தார். சூடும் கொட்டுவாரும்
 காலத்தில் அதனை நிலைநாட்ட தோற்றம் கொள்வான்
 என்று உறுதி அளித்துள்ளார் "தன்ம என்னை உயன்
 அந்தந்தம் மம்பலாமி யுக்க யுக்க" என்று கண்ணன்
 பாரியுள்ளார். "வந்தவருக்கு துடிக்குதாம்". பீடியாமைப்
 போக்கக் கண்ணன் தோன்றுவான். மரி தினைபந்து
 பகவத் கிணத் துள்ளில் தன் பகவத்குறையும் பற்றியும்
 காலினால் - "என்வ தன்மான் பரித்யஜம் மாரபி கம்
 கண்ணம் வீணை" என்றும், சிந்தையாலும் வெந்தையாலும்
 கண்ணபிரானியை தந்தை துரியனக்கு கொள்வதே
 நமக்கு உபாயம். அவன் சிந்தனை வினாபகங்கள்

அறிந்தவன்வந்து, அதுவன்றி வேறு வழியில்லை தமக்கு:

(ப) திதரிமாரு துவிமறும் தினைத்திடு மனகிம் தீவகெடு சயாண்டிதத்

(இ) விதவிதமாகவே விந்நை புலிந்த மகூரபுலி வரத் மாயினை ஆயினை

(உ) மண்ணில் அடக்கா ஓன்மம் எடுத்த நான்
மண்ணில் புழுவின மாண்டு மடியாமல்
சிதம் தரும் கின்ப வீடு அடைத்தி னு
சிறம் என்று அவன் பாதாம்புஜத்தினை

பஞ்சவர் தூதருக பாரதம் வகிவந்து பூயாபகீந்தக் குறைத்தான்.
பிழலியிலிருந்தே மாயாவிடாக விளங்கினான் - கீதையில்
"மகேசுவ மலி ஸ்பந்தித்ர மம் மாயா துமத்யயா அஹங்கார:
விழி உரத்தா சந்தாஹம் சிதி மன்யகே " என்று
மொழிந்தார். அவன் மெய்யுருவுடைபடனா? மாயாவிடா?
சுயாகவரஜருக்கு சித்த மந்தேசுஹம் வந்தது

(ப) பாகுரிய நய்யா தீ மடவெந்தேதா
பீரூம்மகைண கொநியாடகுபமா

(இ) ம. காபடமுது நிரநவிஞ்சிசுதத்
நே காபதுவா பல் கெழியுது (பாகா)

(உ) அவநாடு கௌரவா நணசமந
அவரி கௌரவனை நஞ்சி ஜாசி - பாய
பலமு தீ துண்டு வேதனி சக்கக
பாலிஞ்சேகி வேதா தியாகவாஹ நுத (பாகா)

இந்த வந்தேஜைத்துக்கு விடைகைய தீவிரதம் கீழ்க்கிடப்பானில்
காணலாம்

(11) தீவிரஞானந்த முருக்த முறாபெ கீடுபாம் சூடு கெடை நெளபெ ஹீர

(12) தீவிரஞானந்தித கோபினுனவல்லப தீவிரவிக்ரம நாமாயண
வாணதேவ கோபலிந்த தாகிமாத (கீடுகீடு)

(13) யாதவ வம்ச படியோதிதி சந்திரா, யாணாவ்ஜான பதுஜன
உபேத்திரா

மாமல மாதவ வினத விதித்திரா, மாயா ஸ்வித்திர சூரு
ஈரத்திரா

வேதகூத விக்ரமபார்த்தவர்காதி சூருகூத கமாத முபன்
நாத பேத வினோத பங்குஜ பாத மம ப்ரபாதி திரீதிர
(கீடுகீடு)

அவன் தீவிரஞானந்தன் - முன்னுருவாம் பின்னுகூலில் வேதநாண்காய்
பின்னுகூலாம் பின்னுகூலில் பின்னி முப்பு அவன் பிறப்பிலியா
இறப்பதற்க்கெடுபாண்கூத கன்னுகூலாம் அன்னுகூலில் தின்ற
பாத்திர ஆவான். நம் அருவானகம் அவனை "மாயா
ஸ்வித்திரகூத" கரட்டுகிறது. மெய்யப்பன் கண்ணபிரானை
பெயர் தின்ற குரணமும் பெயர்வா பிழங்கும் அழங்குடம்பும்
கொண்டவன் நாமம். நம் விண்ணப்பங்களை அவன்
மெய்தின்று கெட்டருள்வான். ஈக அவன் "சூருணாத்திரன்"
- அருண்மாதல். கீதகயதேக ஈரமாத அவன்
கொன்னது யாதெனில் "அழகிலித் திரீதிர புருத்த
அழகில் வரத்தின் என்யகீத அவன் பழங்ககித்
இவ்வாய் பெருமான் பவம் கைக என்ரு கெளரத்திர
புணராதம், பெணஜம். "வ்யாபகமாத ப்ரபெணஜாதம்
முன்னிகுருவங்கூதி ப்ரவங்கூதிபெணஜாதம் கைத்தேவத்திராத்திர

கொண்டிருக்கிறது. பலி தீர்க்க அந்தோ வடிவம் உண்டா.
 அடியும் அடியும் மனமாவது. அந்தி காலம். அந்த
 (கொண்டிருக்கிறது) கைதங்கள் பற்றி கொண்டுள்ளதா.
 அந்தவடிவம் முழுமையாகியும் கைதத்தில் நியாயம். கிருஷ்ண
 வடிவம்

கொண்டிருக்கிறது அந்தவடிவம் அந்தவடிவம் கைதத்தில் -
 விபரம்

அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்
 அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்
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(அ) இந்த கிருஷ்ணம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்
 அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்

(ஆ) அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்
 அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்

(இந்தி)

(இ) அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்

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அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்

அந்தவடிவம்

அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்

அந்தவடிவம்

(இந்தி)

அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம் அந்தவடிவம்

யானரும் நயமுற பேணி, கிந்திகழ்ச்சியை நிகழவையடி பிழங்கிலும்.

சந்தன சம்பக துளசி கல்பக சித் தவணைஞ்செரிணை
வானம் அங்காசா சித் வாதாநதி, வானமேவயீ தே மயிலை
விதி விஜயகோபாந சித் மயிலை, ஐய விரவம்பா தே மயிலை.

ராதா ஸமேத க்ருஷ்ண

மங்களாசரணம்

(பூர்ணி கல்யாணி ராகம்) (ஆதி தாளம்)

मोरे श्वर मौकी जय जय मोरे श्वर मौकी ।

भजनादौ नामितो देवा (३) धुक धुक दावताये पाउरी (मुरे)

प्रमपान पुठला देवा (३) आली वत्सा पै डाउरी (मुरे)

(தர்பாரி கானடா) (ஆதி தாளம்)

ताण्डव नृत्य करी गजानन ताण्डव नृत्य करी ।

धिमाकिट धिमि किट बाजे मृदङ्ग ब्रझा ताक धरी गजनन (ता)

रामे रङ्गले दास सरोजित छौडे चन्द्रगिरि गजानन (ताण्डव)

ச்லோகம்

(ப்ருந்தாவனி ராகம்)

मेघैर्मेदुरं अम्बरं वनभुवः श्याम स्तामालदुमैः

नवतं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय ।

इत्थं नन्द निदेशतः चाकितयो प्रत्यध्व कुज्जदुमं

राधा माधवयो र्जयान्ति यमुना कूले रहः केलय ॥

கருமேங்கள் கொண்ட வானம் இருண்டுகொண்டு வருகிறது. தமால மரங்களின் நிழல்களால் காட்டின் நிலம் கருமையுடன் காட்சியளிக்கிறது. பயமடைந்தவன் போல் இருக்கம் க்ருஷ்ணன் தனியாக வீடு திரும்ப மாட்டான். அவனுக்கு துணை தேவை. ஹே ராதே ! நீ அவனை வீட்டில் சேர்ப்பாய்-நந்தகோபன் இல்விதம் பணிந்தான் வீடு செல்லும் வழியில், யமுனை நதிக்கரையில் ஏகாந்தமான புதர்களிடையே கண்ணனும் ராதையும், கோபியரும் ராஸக்ரீடை புரிந்தனர். ஒரு கவியின் கல்பனை இல்விதமாகத் தோற்ற மளிக்கிறது.

இன்றிங்கு நடக்கவிருக்கும் ஆய்வில் இரண்டு கதாயாத்திரங்கள் உள்ளார். க்ருஷ்ணனும் ராதாவும் தான். இருவருக்கும் அதிமானுஷ லக்ஷணங்களும், தைவீக குணங்களும் இருந்தன.

ப்ரும்ம ஸூத்தரத்தில் பரம்பொருளை அடையுங்கால், ஆண் பெண் வேற்றுமை, லிங்க பேதம் கிடையாது, எனத் திண்ணமாக்க கூறப்பட்டுள்ளது. நாம் பூஜிக்கும் தெய்வங்கள் ஹிரண்யகர்பனாக ஸரஸ்வதி நான் முகனையும், லக்ஷ்மீநாராயணனாக திருமகள் திருமாலையும், உமாமஹேஸ்வரராக சக்தி உடைனுறை சிவனையும் தான். இவ்விதமே ஸீதாராமனையும், ராதாச்யாமையும் வணங்குகிறோம். உடலுக்கு மட்டுமே பால் வேற்றுமை, லிங்க பேதம் உள்ளது; உயிருக்கு கிடையாது. அன்புக்கு இருப்பிடம் உயிர்தான். உடற்பற்று இருந்தால் அது அன்பு அல்ல காமம் ஆகும்.

வள்ளுவனார், அன்பின் வழியது உயிர்நிலை, அஃது இவ்வார்க்கு என்பு தோல் போர்த்த உடம்பு என்றும், காரிமாறப் பிரான, ஆராவமுதே அடியேன் உடலும் நின் பால் அன்பாயே எனவும் மொழிந்த வசனங்களை நீனைவூட்ட விரும்புகிறேன்.

கடோபநிஷத் தன்னில்:

न जायते म्रियते वा विपश्चित तत्रायं कुताश्चि वभूव कश्चित ।
अजो निज्य शाश्वतो अयं पुराणो न हन्यते हन्यमाने शरीरे ॥

அதாவது ஆத்மாவுக்கு பிறப்பு, மூப்பு, இறப்பு கிடையாது இவைகளை உடல்மட்டுமே அனுபவிக்கிறது, எனக் கூறப்பட்டுள்ளது. சாந்தோக்ய உபநிஷத்தில் ந வேதநாஸ்ய ஹ்ந்யதே என்ற அனுவாகம் வாயிடாக உடல் அழியுங்கால் உயிருக்கு யாதொரு கேடும் இல்லை எனச் சொல்லப்பட்டுள்ளது. கலியப்பிரானும் பின்னருவாய் மின்னருவில் பிணி மூப்பிலாப் பிறப்பிலியா இறப்பதர்க்கேயொணாத பொன்னருவரும் எனப் பாடியுள்ளார். ப்ரம்மனுக்கும் ஜீவனுக்கும் வேற்றுமை இல்லை என்பது அத்வைதம். ஆத்மமயமான ப்ரும்மன் மாயையினால் ஜீவாத்மாவாக சரீரவாஸம் செய்வதுபோல் தோற்றமளிக்கிறது. ப்ரும்மத்தை ஒன்பது வாயில்கள் கொண்ட கோட்டையின் மையத்தில் விளையாட்டும் அன்னப்பறவையென கடோபநிஷத் வர்ணிக்கிறது: नवदारे पुरे देही हंसे लोलायते साति । अशरीरं शरीरेषु जनवस्थयेष्व अवास्थितम् ॥

க்ருஷ்ணனைப் பரப்பிரும்மம் ஸ்வரூபத்தில் கண்டவர் பலர். ஸ்ரீமத் பாகவத்தில் :

अहो भाग्यं अहो भाग्यं नन्दगोप व्रजौकसाम् ।
यन्मित्रं परमानन्दं पूर्णब्रह्म सनातनम् ॥

முமூக்ஷவத்தினால், ஞானத்தினால், யோகிகள் கண்டறியாதே பரப்பிரும்மத்தை ஊனக்கண்ணால் கோபியர் கண்டது அஹோபாக்யம் அல்லவா !

தரங்கம் (காம்போஜி ராகம்) (மிச்ரா சாபு தாளம்)

(பல்லவி) கலயே தேவமிஹ் சுஹகந் ।

(அனுபல்லவி) நி஑ம் நிரூடம் । அஹில ஹ்ஷம் ஀க ரஸம் । வ்ரஜானந் ஡ுகுந் । (கலயே)

(சரணங்கள்) வி஡்ம் அஹரீரம் அஹோஷ ஹரீர ஑ுஹாஸு நிவிஷ்ட சித்ஷம் ।
வ்ரஜ யுவதீ ஜந கல்ல஡் ஆத்மத்யா பரிசிஷ்டம் அஹிஷம் । (கலயே)
஑ணிதம் அநந் அபராயண ஹிவ நாராயண தீதீநேதம் ॥
நி஑ம் ஹிரோ ரஸ ஡ாவதயா ஑த மத்சர ஹ்தய விநோதம் (கலயே)

பகுத்தறிவுடையார் உண்மையை ஊனக்கண்ணால் கண்டதை ஒப்பார். பற்றுடைய அடியார், பரம்பொருளை விபவ, அவதார ரூபங்களிலும் காணமுடியும் என்ற திட நம்பிக்கையுடையவர் ஆவார் :

निर्विशेषं चिदानन्द आविर्भूतं निजे च्या ।
कृष्ण भावेन बुद्ध्यादि तत्त्व भूषं जगुश्रता ॥

ஞானானந்தமயமான பரப்பிரும்ம, தன் இச்சையினால், ஸங்கல்பத்தால் நாம, புத்தி, இந்திரியாதி தத்துவங்களை அணிகலங்களாகக் கொண்டு க்ருஷ்ணன் என்ற ஸகுணமான வடிவமாகத் தோன்றியது. ததாத்மான் ச்ஜான்யஹ் என்றும் சம்भवामி யுगे யुगे என்னும் அவனே உறுதிமொழிகளை இட்டதை மறவாதீர் ! (கேதார கொள்கை)

वेदानुधरते जगान्तिवहते भुगोलमद्भिभते दैन्यान् दारयते बालिं
छलायते क्षत्रक्षयं कुर्वते ॥ पौलास्तयं जयते हलं कलयते
कारुण्य मातन्वते म्लेच्छान् मर्च्छयते दशाकृति कृते कृष्णाय तुभ्यं नमः

மீனோடு, ஆமை, கேழல் , அரி குறளாய் முன்னும் இராமனாய், ராமனாய், பின்னும் இராமனாய், புத்தனாய் கற்கியும் ஆனானை க்ருஷ்ணனை வணங்குகுகின்றேன், என்பது ச்லோகத்தின் பொருள்.

हे मुरारे मधुकैट भारे गोपाल गोविन्द मुकुन्द शौरे !

प्रलय पयोधिजले घृतवानासि वेदं विहित वहित्र चरित्रं अखेदं ।

(केशव दूत मीन शरीर जय जगदीश हरे जय जदीश हरे ।)

वसति दशन शिखरे धरणी तव लग्ना शाशीनि कलङ्क कलेव निमग्ना

केशव दूत सूकर रूप जय जगदीश हरे जय जगदीश हरे जय जगदीश हरे ।

(केशव दूत सूकर रूप जय जगदीश हरे जय जगदीश हरे)

छलासि विक्रमणे बलिमुद्धुत वामन पवन खनीर जनित जन पावन

केशव दूत वामन रूप जय जगदीश हरे, जय जगदीश हरे, जय जगदीश हरे ।

(केशव दूत वामन रूप जय जगदीश हरे, जय जगदीश हरे)

वितरसि दिक्षुरणे दिक्पति कमनीयं दशामुख मौकिबलिं रमणीयम्

केशव दूत राम शरीर जय जगदीश हरे, जय जगदीश हरे, जय जगदीश हरे, जय जगदीश हरे

(केशव दूत राम शरीर जय जगदीश हरे, जय जगदीश हरे, जय जगदीश हरे)

निन्दसि यज्ञविधेरह श्रुत्रिजातं, सदय हृदय दार्शित पशुपातम् ।

केशव दूत बुध्द शरीर जय जगदीश हरे, जय जगदीश हरे, जय जगदीश हरे ।

(केशव दूत बुध्द शरीर जय जगदीश हरे, जय जगदीश हरे)

श्री जयदेव कवेरिदमुदितमुदारं शृणु शुभदं, सुखदं भवसारं

केशव दूत दशविध रूप जय जगदीश हरे, जय जगदीश हरे, जय जगदीश हरे ।

(केशव दूत दशविध रूप जय जगदीश हरे, जय जगदीश हरे)

வடமொழிக் கனியொருவர் தசாவதாரங்களைப் பாடுங்கால் க்ருஷ்ணனை "கரீடாவல்லபன்" எனக் கூறியுள்ளார், ராதா எமேதனை க்ருஷ்ணனைக் காணுங்கால் அவனை யுவா அவஸ்தையிலே காண்போம். சைச்சுவ,பால, கிசோராதி அவஸ்தைகளைக் கடந்த பின்னரே அவனை ஒரு யுவாவாக காணமுடியும். பிறந்த உடனே, அவதாரத்தின் ஆவின்பாவத்திலே, அதிமானுஷத்வமயமான தனது நீஜ ஸ்வரூபத்தை தாயான தேவகிக்கு காட்ட, அவள் வேண்டிய வண்ணம், மனிதவடிவம் கொண்டு, ஒருத்தி மகனாய் பிறந்து, ஒருத்தி மகனாய் வளர்ந்து, மழுலைப் பிராயத்தில் பூதனை, தேனுகன், சகூடாஸூரன் போன்ற அறக்கர்களைப் போக்கி, பாலனை கம்ஸவதம் செய்து, காளியன் தன் நீன் முடி ஐந்திலும் நீன்று நடம் செய்து,

குன்றமேந்தி குளிர்மழையிலிருந்து தம் மக்களைக் காத்த வல்லவன் ஆவான்.
க்ருஷ்ணனின் பரிசுயத்தை ஆதி சங்கரர். வசுதேவ சுதந்தேவ கंस चापूर मर्दनं, देनकी परमानन्दं
என்று உறைத்துள்ளார் முத்து ஸ்வாமி தீக்ஷிதர் செய்த பஜனை

பைரவி

बालगोपाल पालयाशुमां भक्तवज्रसल कृपाजलधि ।
नील नीरद शरीर धीरतर निरुपमानन्दकर नीरजकर ।
लीलाय गोपबेषधर मुरकीधर श्रीधर दामोदर वर ॥

என்பதாகும் அனுமதேயமான வடமொழிக்க கனியொருவர் பாடியது.
कृष्णः करोतु कल्याणं कंसकुअर केसरी । कालिन्दी जल कलोल को लाहल कुतूहली ।
இளம் சிங்கம், யமுனைக்கரையில் விளையாடிய வித்தகன் க்ருஷ்ணனாவான்.
க்ருஷ்ணனின் பூர்வ பரிசுயத்தை ஒரு பாடல் மூலமாக அறியலாம் :

(சுத்தமுகாரி) (ரூபக தாளம்)

(பல்லவி) मुर हरेण मुकुन्देन केशवेन राक्षितोडहम ।
(ஸமஷ்டி சரணம்) पुरन्दरादि पूजित मुनिपुङ्गव सन्नुतेन ।
 परम भागवत प्रणात प्रसिद्ध गुरुगुहेन ।
 परम शुद्ध भुखारि राग तोषितेन वरेण ॥

கான்றோர் ஒருவிதமாகவே சிந்திப்பார். Great men think alike. ஐயதேவரைப் போல்,
தீக்ஷிதரும், "கேசவேன ரக்ஷிதோஹம்" எனப் பாடியது, கவனிக்கத் தக்க விஷயம்.

நிற்க, ராமாவதார க்ருஷ்ணவதாரங்களுள் சில முக்கியமான, பேதங்கள் உள்ளன.
ராமாவதாரத்தில் பலரின் ஒப்புதலுக்கும் பரிந்திறைக்கும் பின்னரே விபீஷணனுக்கு
சரணாகதி அளிக்கப்பட்டது. ஆத்ம நிலேவதனத்துக்கு ராமாயணத்தில் சிறந்த
உதாரணம் விபீஷண சரணாகதிதான் सर्व लोक शरणयाय राधाबाय महात्मने निवेदयत गां
दिं प्रं विभीषणं उपस्थितं ।

என்ற வசனத்தைப் பலர் அறிவீர். க்ருஷ்ண அலதாரத்தில் வ்ரஜ பூமியில் வாழ்ந்து
கோபிகைகள் பலரும் தானாகவே ஆத்ம நிலேவதனம் செய்து பெறும் பேறு பெற்றனர்.
ஐஹிக முறைகளை வலேசைப் பாராட்டாது. "கூவிக்கொள்ளாய் வந்தந்தோ என்
பொள்ளாக் கருமாணிக்கமே, ஆவிக்கோர் பற்றுக்கொம்பு நின் அலால் அறிகிலேன்
யான். "எனக் கூறி, க்ருஷ்ணனுடன் இறண்டறக் கலந்தனர். த்ருட பக்கியுடைய
கோபியர் சரணாகதி என்ற சாங்கியத்தை செய்யவில்லை. மர்க்கட நியாயத்துக்கு
விளக்கமாக கொபியர் விளங்கினர். (வைணவ ரீதியில் விபீஷணன் வடகலையான்,
கோபியர் தென்கலையார்). ராமபிரான் "ஒகமாட ஒகபாண, ஒகபத்நி" காருடுவாக
இருந்தார் என்றால் , க்ருஷ்ணன் பஹீ பார்யா பர்த்தாவாக இருந்தார்.
இவ்விஷயத்தில், கருத்து வேறுபாடுகள் உள்ளன. ஹரிவம்சத்தில் க்ருஷ்ணனுக்கு
அஷ்ட மஹிஷிகள் தான் இருந்தனர் எனக் கூறப்பட்டுள்ளது. இவர், ருக்மிணி,
ஜாம்பவதி, ஸத்யா, ஸத்யபாமா, லக்ஷ்மண, காளிந்தீ, பத்ரா, மித்ராவிந்தா என்பவர்
ஆவார். ராதாவைக் குறிக்கவில்லை. ஹரிதாஸ பத்ததி ஹரிவம்சத்தைத் குழுவியது.

அவர்கள் ராதாவைப் போற்றமாட்டார் மற்றோரு சாரர் , ஸ்ரீமத் பாகவத்தை அனுசரித்து பதினாறு ஆயிரம் கோபிகைகளுக்கு க்ருஷ்ணன் நாயகனாக விளங்கினார் என்பவர். ஸ்ரீ க்ருஷ்ண அஷ்டோத்திரதை நாமாவளியில் "ஷோடஷ ஸ்திரீ ஹைஸரேசு" என்ற நாமம் உள்ளது. கவனிக்கத்தக்கது. ஆதாரா க்ருந்தமான ஸ்ரீமத் பாகவத்தில் :

वित्तं सुखेन भवता पटुतंगृहेषु यत्रि विंशत्युत करवापि गृहत्कृत्ये
पादौ पदं न चलतस्त्व पालमूलाद् यामः कथं व्रजमथो करवाण किं वा ?

வழக்கமாக செய்யும் வீட்டு வேலைகளில் ஈடுபட்டிருந்த கோபிகைகளின் சிந்தை சித்தம் செயல் , கைகள், கால்கள், யாவும் - வழக்கத்தையே அறவே விட்டு க்ருஷ்ணனின் பாதமூலத்தை தேடி வந்தன பகவானை அடைந்தபின்னர் சம்ஸாரத்துக்கு திரும்புவதா ? சாஸ்திரமே.

न च पुनरावर्तत எனவில்லையா ? கோபிகைகள், "ஆண்டாய் உனக் காண்பதோர் அருளேனக் அருளுதியேல் வேண்டேன் முனவாழ்க்கை விண்ணவர் கண்ணனே " எனக் கொண்டனர். இதை, திருவாங்கக் கலம்பகத்தில் : நீர் இருக்க மடமங்கையீர், கிளிகள் தாமிருக்க மதுகரமெலாம் நிறைந்திருக்க மடவன்ன முன்னம் நிரையாயிருக்கவுரையாமல் யானிருக்கிலும் என் நெஞ்சமல்ல தொரு வஞ்சமற்ற துணியில்லை என்னதரத்தினோடு தூதுவிட்ட பிழை யாரிடத்து உரைசெய்தாறுவேன் சீர் இருக்கும் மறைமுடிவு தேடரிய திருவரங்கம் வணங்கியே திருத்துழாய்காரில் விரும்பியே கொடு திரும்பி வருதலின்றியே காரிருக்கும் முலை மலர் மடந்தையுறை மார்ப்பிலே, பெரிய தோளிலே, மயங்கி இன்புற முயல்கி, என்னையும் மறந்து, அன்னையும் மறந்ததே

என்று வெகு அழகாக பாடப்பட்டுள்ளது, பிள்ளைபெருமாள் ஐயங்காரால். ஒரு கூட்டமாக , வருந்தமாக வந்து கோபியர் க்ருஷ்ணனிடம் வேண்டினார் :

(ஆனந்தபைரவி) (ஆதி தாளம்)

(பல்லவி) नन्द नन्दन गोपाल जय नवनीत चोर गोपाल
(சரணங்கள்) कन्दर्प शतकोटि सुन्दर सुखकर चन्द्रानन श्री गोपाल ।
 बृन्दावन गो बृन्द यमुनानन्द चन्द्रनन श्री गोपाल ।
 रास मण्डल नट दासजनावन वासवादि विनुत गोपाल ।
 घोर भवार्णव तारक पालित नारायण तीर्थ गोपाल ।

ஒவ்வோரு கோபியும் க்ருஷ்ணன் தனக்குமட்டுமே ஸொந்தம் எனக்கொண்டனர்

(ஸொரட்டி ராகம்) (ஆதி தாளம்)

सारसाक्ष यनुचुनु ओकटे कनु सैगलाडुचुनु ओकटे रा रा एनुचुनु
ओकटे त्यागराज सखुडनुचु ओकटे वेदकग शुडारिन्सुकोनि वेडालिरि श्री कृष्णनि तोनु ।

வீடுகளை விட்டு தன்னிடம் சேர்ந்த கோபிகைகளுக்கு க்ருஷ்ணன் குலதர்மம் உறைத்தும் அவர்கள் திரும்புச்செல்ல மறுத்துவிட்டனர்.

एवं भागवत : कृष्णा लब्धमाना महात्मन : ।
आत्मानं मेनीरे स्त्रीणां मानिन्यो अभ्यधिकं भुवि ॥

க்ருஷ்ணனைப் பெற்ற செளபாக்கியத்தால் தாங்களுக்கு நீகர் யாரும் இல்லை என கோபிகையர் கர்வமுற்றனர். இதைக் கண்ட க்ருஷ்ணன், கர்வபங்கம் என்ற பிரஸாதம் அளிக்க அவ்விடத்திருந்து மறைந்தான்.

प्रशामाय प्रसादाय तत्रैवान्तरधीयात என்று ஸ்ரீமத் பாகவத்தில் கூறப்பட்டுள்ளது. கோபிகைகளில் ஒருத்தி, ஸ்ரீ க்ருஷ்ணக்கு மிகவும் ப்ரியமானவன் என்று ஸ்ரீ சுகர் சொல்கிறார் :

पाहिं प्रियांस उपदाय गृहीत पद्मः रामानुजस्तु लासिकावि कुलैर्मदान्तः
अन्वीयमान इहस्थाव प्रणामं किं वापि नन्दति चरन् प्रणयावलो कै ।

ஸ்ரீமத் பாகவத்தில் அந்த விசேஷ கோபியின் பெயர் கூறப்படவில்லை.

ஆந்திர நாட்டில் தோன்றி வடநாடு சென்றவர் மகான் வல்லபாசார்யர். சங்கர, ராமானுஜ மதங்களை முழுமையாக ஒப்புக்கொள்ளாது, மாத்வரின் த்வைதவாதத்தை அறவே மறுத்து, புதுமையானதொரு ஸித்தாந்தம் செய்ததே சுத்தாத்வைதம். சுத்தாத்வைதத்தில் ஞான, கர்ம மார்க்கங்களுக்கு மேலாக பக்தி மார்க்கத்தைக் கூறப்பட்டுள்ளது. ஸுகுணோபாஸனியால் ஸாக்ஷாத்காரம் கிடைக்கும்.

வல்லபருக்கு பரப்பரும்மம் கிருஷ்ணமயமே. ஜீவன்கள் கோபிகைகளைப் போல். கோபிகைகளை ஸாயுஜ்யம், ஐக்கியம் விரும்பும் முழுக்ஷீக்களாகக் கண்டார். அவர்காலத்தில் சாண்டேள, கலிங்க நாடுகளில் ச்ருங்கார ரஸானுபவம் சற்று ஆபாசமான அளவுக்குச் சென்றிருந்தால், வல்லபவர் சீர்திருத்தம் செய்தார். கிருஷ்ணன், ராமனுக்கு ஈடாகவோ, மேலாகவோ இருக்கவேண்டும் அல்லவா ? ஆகையால் வல்லபர் ஏக கோபி ஐக்யம் தன்னில் ஜீவாத்மா பரமாத்மா ஐக்கியத்தைக் காணுமாறு போதித்தார். பாகவதத்தில் ப்ரேயஸியாகக் குறித்த ஒரு கோபிகையை ராதிகா, அல்லது ராதாவாகக் கண்டார். அவன் ஸீதாராம் என்றால் இவனை ராதேச்யாம் என்றார். வல்லப மார்க்கத்தை கடைபிடித்த ஸுர்தாஸ், கேசவதாஸ், நாராயணதாஸ் போன்ற அஷ்டசாபு கவிகள் ராதாகிருஷ்ண பக்தியைப் பரவச் செய்தனர். வடநாட்டெங்கும் அங்க, வங்க, கலிங்க, காங்க பிரதேசங்களில் ராதாகிருஷ்ண கோவில்களே உள்ளன. ருக்மிணி, ஸத்யபாமாவைச் சீண்டுவர் கியாது. வர்ஜ பூமியில் பர்ஸானு என்ற இடம் தன்னில் ராதா தேவி வாழ்ந்தாள் என்பது கர்ண பரம்பரை, இதை நிரூபிக்கும் வண்ணம் ஓலைச் சுவடிகளும், நாடோடிப் பாடல்களும் உள்ளன. வல்லபர் ராதாவுக்கு ஸர்வ ஸ்ரேஷ்டமான ஸ்தானமொன்றை அளித்தார் என்றால் மிகையாகாது.

காலப்போக்கில் ராதாகிருஷ்ண பக்தி ஓங்கி வளர்ந்தது. கலிங்க தேசத்தைச் சாரர்த ஜய தேவர், கீத கோவிந்தம் என்ற நூலை இயற்றி, சீரும் சிறப்பும் தேடித் தந்தார். அவர் நான்காவது அஷ்டபதியில் ராதாவை அறிமுகப்படுத்துகிறார் :

(யமுனா கல்யாணி) (ஆதி தாளம்)

चन्दन चर्चित नील कळेवर पीत वसन वनमालि ।
 केलि चलन् मणि कुण्डल मण्डित गण्ड युग स्मितशाली
 हरिरिह मुग्ध वधूनिकरे विलासिनि विलसति केळिपरे ॥
 केलिकला कुतुकेन च काचिदमुं यमुनाजल कूले
 मञ्जुळ वञ्जुळ कुञ्जगतं विचकर्ष करेण दुकूले ॥
 श्लिष्यति कामपि चुम्बति कामपि कामपि रमयति रामं
 पश्यति सस्मित चारु तरं अपरामानु गच्छति वामम् ।
 श्री जयदेव भणितं इदं अद्भुतं केशव केळि रहस्यम्
 वृन्दावन विपिन ललितं वितनोतु शुभानि यशस्यम् ॥

சந்தனம் பூகி, பொன்னிற ஆடை அணிந்த ராதா, உடனும் கோபியைகளின் நடுவே திலகம் போல் தோற்றமளித்தான். அவ்விடம் சேர்ந்த கிருஷ்ணனின் விசேஷ நோக்கு ராதாவின் பால் தான். ஒரு நாள் அவள் இருப்பிடத்தைத் தேடிச் சென்றான். கிருஷ்ணன் வருவதைக் கண்ட ராதா வெட்கத்தினால் ஒளிந்து கொண்டாள்.

(மிசர் மாண்ட் ராகம்) (ஏக தாளம்)

आवत मोरी गलियन में गिरधीरी । मैं तो छुप गयी लाज के मारी ।
 कुसुमल पाग केसरिया जामा ' ऊपर अंगिया भारी ।
 मुख के ऊपर छत्र बिराजे ' कुण्डलि की छबि न्यारी ।

ராதாவை அடைய கிஷ்ணன் யுக்தி செய்து, அவளை மதுவனத்தில் தனிமையில் காண்கிறான். ராதாகிஷ்ணன் ஸம்வாதம் ஒரு சுவையான கட்டம் :

(மத்யமாவதி ராகம்) (கண்ட சாபு தாளம்)

राधा : कळ भगति शोभ धन काळमेघाभ, कलय मम हरि कुसुकानि बहूनि
 कृष्ण : कलहंसगामिनी तथैव करवाणि कथयसि यथा कथय कथय परमह्य ।
 राधा : कुसुमनि चयाप चय म ह्य कुरु कृष्ण कुन्तल भरं घटय मम कुसुम भारै
 कृष्ण : मम रमणि कुसुम भारलङ्कर्वै सुमशरशरासन संमन्तु क चनित्रयम्
 राधा : पानीय मानीयतां त्वया मह्यं पातुं पिपासाहि मुयासि मम भी
 कृष्ण : मधुरं पयः पिब मधूनि सुबहूनि, मम बल्ल भ तृप्तिरस्तु तव सुतरां ।
 इति कलितमिह राधिका कृष्ण चरितं रहसि शिव नारायणानन्द रचितं ।

இவ்வளவு அன்யோன்யமாகிப் பழகிய கிருஷ்ணன், கேலியான ஒரு வசனத்தை சொல்லிவிடுகிறான். இதனால் சினங்கொண்ட ராதா, அவனை தனித்தே விட்டு வேரிடம் சென்று விடுகிறாள்.

(பீஷா ராகம்) (ஆதி தாளம்)

सञ्चरदधर सुधा मधुर ध्वनि, मुखरित मोहन वंशं
 चलित दृगञ्चल मौलि कपोल, विलोल वतंसम्
 रासे हरिमिह विहित विलासम् ।
 स्मरति मनो मम कृत परिहासम् ॥

ஸ்ரீமத் பாகவதத்தை நாராயணீயத்தில் தழுவிய மேல்புத்தூர் நாராயண பட்டாத்ரி அவர்கள் ராதா விஷயத்தில் மட்டும் வேறு விதமாகப் பாடினர்.

राधाभि धां तावद जात गर्वाम् अति प्रियां गोप वधूं मुरारे ।

भवानुपादाय गतो विदूरं तथा सह स्वैर विहार कारि ॥

கோபிகைகளில் கர்வம் கொள்ளாதவள் ராதா ஒருத்தியே என்கிறார். முன்பு கூறியபடி, கோபிகா கர்வ பங்கம் செய்ய கிருஷ்ணன் மறைந்தார். கண்ணனைக் காணுது தேடிய ஏனைய கோபிகையர் ராதாவிடம் வந்து சேர்ந்தனர். தங்கள் தாபங்களைக் கூறி, சற்றே ஆறுதல் அடைய ராதாவிடம் கிருஷ்ணனின் குணதிச்யங்களைக் கூறுமாறு வேண்டினர். இக்கட்டத்துக்கேற்ற அழகிய தரங்கம் ஒன்று உள்ளது:

(கல்யாணி ராகம்) (மிசர் சாபு தாளம்)

(பல்லவி) कथय कथय माधवं हे राधे, कथय कथय माधवं हे राधे !

(அனுபல்லவி) अतः सखि कथय श्री मधुसूदनं अशेषं

विधिना कथित वीर्यं अपरिमित वैभवम् ॥ (कथय)

(சரணம்) सरस हास परिहास रसकला, मुकली मिलित गोपी वधू जनम् ।

अरविन्द लोचनं अरिमर्दन निषूदं वर नारायण तीर्थ वाञ्छित फल निदानम् ॥ (कथय)

தனித்திருந்த ராதா இனிமையைக் காணுது துயருற்றாள். அவளுடைய விரஹதாபம் பிரசண்டமாகியது. பழைய நீனைவுகள் அலைபாய்ந்தன.

सखि हे केशिमे मथनं उदारं, रमय मया सह मदन मनोरथ भावितया सविकारम्

என்று ஸகிகளிடம் புலம்பினாள். “எக்காலத்திலும் மறவேனே இனி நான் உன்னை” என அழுதாள். ராதாவின் காலத்திலே “அங்கள் பேள திங்களு பிஸிலாகி தோருதே, ப்ருங்காத ரவ கேளி பீதியாகுதே ஸ்வாமி; மந்த மாருதம் பந்து மருளு மாருதே ஸ்வாமி., மாட்டாட பாரதேனே மா ரமணனே” என்ற பாட்டு இல்லாததால், அதே அர்த்தமுடைய ஒரு அஷ்டபதியைப் பாடினாள் %

(கானடா ராகம்) (ஆதி தாளம்)

निन्दति चन्दनं इन्दु किरणमनु विन्दति खेदं अधीरं

व्याल निलय मिलनेन गरलमिव कलयति मलयसमीरं

माधव मनसिज विशिरव भयादिव भावनया त्वयि लीना राधा सा विरहे तव दीना राधा ।

ஸகிகள் கூறிய ஆறுதல் போதிய நீவாரணம் அளிக்கவில்லை. ராதா தேவியை பலவிதமாக ஐயதேவர் சித்திரித்துள்ளார். விரஹோத்கண்டித, கண்டித, தைன்ய நாயகிகளில் ஞபங்களில் ராதாவைக் காணலாம் வேளைக் குறைவால் விசதமாக விவரிக்கமுடியாது. ஸகியொருத்தி, ராதாவை கண்ணனைத் தேடிச் செல்லுமாறு உபதேசித்தாள். நாயகனைத் தேடிச் செல்லும் நாயகி அபிஸாரிகா ஆவாள். ராதாவை அபிஸாரிகாவாக வர்ணித்த பாட்டு புகழுடையதாகும் :

(யமுனா கல்யாணி ராகம்) (ஆதி தாளம்)

रति सुख सारे गतं अभिसारे मदन मोहर वेषम् ।
 न कुरु जितम्बिनि गमन विलम्बं अनुसर तं हृदयेशं राधे ।
 धीर समीरि यमुना तीरे वसति वने वनमाली
 गोपी पीन पयोधर मर्दन चञ्चल कर युगशाली (राधे)

கிருஷ்ணன் யமுனைத்துறையிலுள்ள வனத்தில் உள்ளான் என்ற செய்தியைச் சொல்லி அவனைச் சென்றடையே வேண்டுகிறாள் ஒரு ஸகி. மற்றோருத்தி கண்ணனிடம் தூது சென்றாள்.

(ஸிந்து பைரவி ராகம்) (ஆதி தாளம்)

पश्यति दिशि दिशि रहसि भवन्तं त्वद अधर मधूनि पिबन्तम् ।
 नाथ हरे जगन्नाथ हरे, सीदति राधा आवास गृहे ।
 मुहुः अवलोकित मण्डनलीला, मधुरिपुं अहं इति भावन लीला । (नाथ)
 भवति विलम्बनि विगलित लज्जा, विलसाति रोदति वासकसज्जा (नाथ)

பட்டது போதும். இந்த பிரிந்த நிலையை மலையாள மொழியில் ஸௌந்தர்ய பணக்கம் என்பார்கள். கன்னடத்தில் தீவிரமாகவே "கண்ட ஹெண்ணிகே ஜகடா உண்டு மலகின தனகா" என்பார்கள். மனம்மாறி க்ருஷ்ணன் ஆவாஸ க்ருஹத்துக்குச் சென்றான். ஆவாஸ க்ருஹம் என்றால் செடி, கொடிகள் உடைய வீடு. ஆங்கிலத்தில் NURSERY என்பார்கள். ராதாவின் கோபம் பூர்ணமாக தணியாததால், க்ருஷ்ணன் அவளிடம் "காதலர் சோலையிலே ராதே ராதே நான் கண்டெடுத்த பொன்சிலை நீ ராதே ! ராதே ! தேஹி முதம் தேஹி ராதே ! ராதே !" என்றார். அலங்கோல ரூபத்தைவிட்டு ஸர்வாலங்கருதையாக ராதா க்ருஷ்ணனிடம் வந்தாள்

(ஹமீர் கல்யாணி) (மிஸ்ர லகு)

मञ्जुतर कुञ्जतल केलि सद्ने, विलस रति रभ सहसित वदने ।
 प्रविश राधे माधव समीपमिह ! कुरु मुरारे मंगल शतानि ।
 वितत बहु वल्लि नव, पल्लव घने विलस, चिरमल सपीनजघने (प्रविश)
 विहित पद्मावती सुख समाजे, भणित जयदेव कवि राज राजे (प्रविश)

சான்றோர்கள் ராதாக்ருஷ்ண ரூபத்தில் ப்ரும்ம ஜீவ ஐக்கியத்தின் தத்வார்த்தத்தையும், அதனை ஆதரமாகக் கொண்ட அத்வைத ஸித்தாந்தத்தையும் கண்டனர். அவித்யாவினால் தன்னை தனித்ததாகக் கருதிய ஸம்ஸாரி நிலையிருந்த ஜீவாத்மாவை ராதா கிருஷ்ண பிரிவில் கண்டார்கள். விஷ்டாத்வைதிகள் ராஸ லீலையில் அப்ரதிக்ஷித்த ஸித்தாந்தத்தைக் கண்டார்கள். அதுவல்லாது சரணுகதியின் சீர்மையும் கண்டனர். பகவத் கடாசுர மஹத்வத்தைக் "நன்றாக நின்றாள் என்பால் அதே" "धातु प्रसाद महिमान् महिमान् आत्मन ।" தன்னைக் கண்டார். எப்படி ஸ்ரீவித்யாவில் சிவ சக்தி ஐக்கியம் ஸத்யமோ, அவ்விதமே ஸ்ரீ க்ருஷ்ண வித்யாவில் ராதாக்ருஷ்ண ஐக்கியம் ஸத்தியம். சுத்தாத்வைத மார்க்கத்துக்கு மூலாதாரம் ராதாக்ருஷ்ண உபாஸனை தான்.

வடநாட்டில் பரவிய ராதாகிருஷ்ண பக்தி 16 ஆம் நூற்றாண்டின் ஆரம்பத்தில்

தென்னாட்டுக்கு வந்தது. கிருஷ்ணதேவராயரின் மனைவிகளில் கலிங்க நாட்டைச் சேர்ந்த ஒரு மஹிஷி கீத கோவிந்தத்தைக் கொணர்ந்தாள். பதினேழாம் நூற்றாண்டில் தென்னாட்டில் வாழ்ந்த நாராயண தீர்த்தரும், மேல்புத்தூர் பட்டாத்திரி போன்றவர்கள் ராதா தேவியை ஒப்புக்கொண்டு தங்கள் நூல்களில் அவளுக்கு சிறப்பிடம் அளித்தனர். இவர்களுக்கு முன்பு பதினான்காம் நூற்றாண்டில் வாழ்ந்த விசதகவி வேதாந்தாசாரியார், ராதாவைக் குறிக்கவில்லை. ஸ்ரீமத் பாகவதத்தைத் தழுவின லீலாயட்சி கர் கிசலயே டக்ஷிணேயரஃ தந்யா அஸே தேவ்யா பூக் கரஃ சரி சதிவிஷ்டான்ய பாஃ: என்று உறைத்து, அந்த ப்ரியமான தேவி, அதாவது “அம்ஸே தேவ்யா” எனச் சொல்லி ராதாவைக் குறிப்பிடாமல் இருந்தார். பதினாறாம் நூற்றாண்டில் விளங்கிய மணவான மாமுனிகள் “ராதா சஜ் ரசித குதுஃ ராஜகோபீலமீதே” எனப்பாடி ராதாவை ஸ்லீகரித்தார். ஸ்ரீ வைஷ்ணவ தென்கலை ஸம்பிரதாயம் ராதாதேவியை ஸ்லீகரித்துள்ளது என்பது கூற வேண்டிய விஷயம். ராதாகிருஷ்ணனை ஸ்மரித்தால் நல்லதே நடக்கும் என்பதில் ஐயமில்லை.

(பாடக ஸ்ரீ ராகம்) (கண்ட சாபு தாளம்)

- (பல்லவி) गोविन्दं इह गोपिकानन्द कन्दं सानन्दं अवलोकयामि मुकुन्दं ।
 (சரணம்) सङ्गीत रस रसिक सरस सल्लापं, सरल मुरली गलित राधु सन्तापं ।
 शृंगार रस पूरं श्री मदन गोपालं, श्रुतजनानन्द अखिलानन्द रूपं ॥

இவ்விடத்தில் ஒரு முக்கிய விஷயத்தைச் சொல்லவேண்டியது அவசியம். ராதா என்ற பெயர் அளித்தவரோ, அப்பாத்திரத்தைக் கல்பித்தவரோ வல்வபாசாரியர் அல்ல. பதினாட்டு புராணங்களில் ஒன்றான ப்ரும்மவைவர்த்த புராணத்தில் ராதா கிருஷ்ண லீலைகளைப் பற்றி ஒரு பகுதியுள்ளது ராதாவின் பெயரும் உள்ளது. ஆதலால் ராதாகிருஷ்ண உபாஸனைக்கு பெரைண ஸலீக்ருதி உள்ளது என்பதை அறியவும். இந்த உபாஸனையை உஜ்ஜீவித்தவர் வல்லபர், அவர் பின் ஸத்குரு மருதாநல்லூர் ஸ்வாமிகள்.

லிங்கபேதமில்லா ப்ரும்மத்தை இவ்விதம் ராதாகிருஷ்ணனுக் உபாஸிக்கத் தேவையா ? விரஹ வேதனை, பிரிவு, முதலியவைகளைக் காட்டவேண்டுமா? இக்கேள்விகளுக்கு விடை - ராதாகிருஷ்ண உபாஸனை, ஐக்கியத்தை, அத்வைத்தை போதிக்கிறதே ஒழிய, விபாகத்தை இல்லை என்பதை கவனிக்கவும். ரீக் வேத வாக்கான “एकोः सत् विप्र बहुधा वदन्ति” - உண்மை ஒன்றே அதனை அறிஞர் பல வடிவங்களாய்க் கண்டனர் - என்பது போலவே ராதா கிருஷ்ண உபாஸனை அமைந்துள்ளது. நம் அறிவின்மையால், அஞானத்தினால் அவர்களைப் பிரித்து சேர்க்கிறோம். சந்திரனுக்கும் சாதக பக்ஷிக்கும், சந்தனத்துக்கும் நறுமணத்துக்கும், மேகத்துக்கும் காற்றுக்கம், ஒரு பறவைக்கும் அது வசிக்கும் தருவுக்கும், மணிகளுக்கும் கோர்க்கும் நூலுக்கும் என்ன உறவோ, அதே உறவு ராதா - கிருஷ்ண - இவர்களுக்கு :

(நாத நாமக்ரியா) (மிச்சரசாபு)

चातक चन्द्रिका चन्दन सुगन्ध पातक हर जल घर समीर
पावक हाटक पखित बुद्ध मणि सूत्र जगत्पालक सहित सङ्गम समयं इदं
कौतुक महोत्सव विशेषं कथयाम्यहं भौतिक भूमिका कृतं इदं विवाहं ॥

ஸரஸ்வதி ஸமேத சதுர்முகன், ஸ்ரீ ஸஹித ஸ்ரீ நிவாஸன், மாதிருக்கும் பாதியானுன
உமாமஹேஸ்வரன் எவ்விதமோ, அவ்விதமே ராதாவும் கிருஷ்ணனும், ராதா ஸமேத
கிருஷ்ணன்.

(மிச்ர யமுனா கல்யாணி) (ஆதி தாளம்)

(பல்லவி) ராதா ஸமேத கிருஷ்ண
(அனுபல்லவி) நந்த குமாரா, நவநீத சோரா
ப்ருந்தாவன கோவிந்த முராரே (ராதா)
(சரணம்) கோபி மஹேஸ்வரா கோகுல வாளா
சோபித முரளி காண விலாஸா
ஸுந்தர மன்மத கோடி ப்ரகாசா (ராதா)

கவியொருவர் “क्षीरं शक्रेयव याभिः” என்னார். அதாவது பாலில் கலந்த
சர்க்கரைப்போல் என்றார். கிருஷ்ணன் என்றபால் இன்னும் இனிக்க ராதா என்ற
சர்க்கரைதே சேர்க்கப்பட்டது என்றால் பொருந்தும். வாய்ப்பளித்தோருக்கு நன்றி கூறி,
யாவரும் நலமுற வேண்டிக்கொண்டு இந்நிகழ்ச்சி நிறைவடைய விடுகிறேன்.

चन्दन चम्पक तुलसि कल्पक शीतलवण सञ्चरिणे
वाचामगौचर चरित सदानन्द वासुदेवाय ते मङ्गलम् ।
श्री विजयगोपाल ते मङ्गलम् जय विश्वम्बर ते मङ्गलम् ॥

GAUDA PADA KARIKA.

- DR.V.V.SRIVATSA.

"Gauda Pada Karika", a name to conjure with, is reminiscent of the magnum opus by Gowdapada, the preceptor of Govinda Bhagavad Pada, whose disciple was Adi Shankara. This article is not a synthesis of semantics; not a dissertation in metaphysics. The object is to highlight some forgotten musicological facets.

"Gauda" and "Gowla" are terms with identical import. Muttuswami Dikshitar uses the word "Gowla". References found in his Neelotpalamba Vibhakti Kritis indicate that "Gowla" signifies a region in India, a territory. Dikshitar uses the terms "Kashi Kannada Gowla Deshadi" and "Maya Malava Gowla Deshaadi". However, in literature and musicology, we frequently come across the term "Gauda". Gauda was a region different from Anga, Vanga and Kalinga. These were kingdoms or fiefdoms, when our country was balkanised into 56 nations. Anga refers to Assam, and Kalinga to Orissa and north-coastal Andhra Pradesh. Recall that "Kalingapatna" is at the confluence of the Vamshadhara River with the Bay Of Bengal, near Srikakulam. "Vanga" is Bengal- but covers the territory of Bangladesh and coastal districts like 24 Parganas and Midnapore. "Gauda" refers to the region covered by the districts of Murshidabad, Malda, Birbhum, Bankura, Purulia and extends north-west past Asansol upto the banks of the Damodar. "Simha-Bhooni" or Singbhum was the western limit of Gauda-Desha.

Many Ragas refer to regions or kingdoms. Names of Ragas like Khamboji (from Khamboja), Yaman-Kalyani (from Yemen), Gandhara-Panchama (from Gandhari), Sindhu-Bhairavi (from Sind), Saurashtra and Malavi (from Malwa) are suggestive of regions where these Ragas originated. Many Ragas carry the prefix 'Gauda' or 'Gaula' and these are as follows:-

01. GAUDA
02. GAUDA - GANDHARI
03. GAUDA - KAISHIKA
04. GAUDA - KAISHIKA - MADHYAMA
05. GAUDA - KRIYA
06. GAUDA - KRITI
07. GAUDA - MALAVA
08. GAUDA - PANCHAMA
09. GAUDA - MALLARI
10. GAUDA - SARANGA
11. GAUDI - PANTU
12. GAUDA - RAJA
13. GOWLA
14. GOWLA - CHANDRIKA
15. GOWLA - GANDHARI
16. GOWLA - PANTUVARALI
17. GOWLA - MALAVI

References to the Ragas Gauda, Gauda - Kaishika, Gauda - Kaishika - Madhyama, Gauda - Kriti and Gauda - Panchama are found in the Sangita Ratnakara. Narada's Sangita Makaranda cites Gauda only, while Raga - Vibodha mentions Gauda - Kriya. One of the six primary Ragas cited in the Hamsa - Vilasa is Gauda - Malava. Brihad - dharmya - purana refers to a Raga called Gauda - Raja. Gauda - Gandhari is cited by Sri. C.R. Srinivasa Aiyangar in his notes on the Ramayana. Many of these Ragas are ancient, Praachina Ragas.

Copper plates found within the Tirupati temple precincts carrying compositions of Talapakkam Annamacharya, refer to the Raga 'Gaudi Pantu'. Many aberrations in nomenclature have taken place. Scholars have concluded that 'Gauda' is the earlier name for 'Gowla' and that 'Gauda' and 'Gowla' or 'Gaudi Pantu' and 'Gowli Pantu' are identical.

Gowla a derivative of the present day 15th Melakartha Raga, is a Ghana - Raga. The unique feature of this Raga is the presence of Eka - Shruti Rishabha swara, of frequency 256 / 243. This characteristic feature is not found in all Ragas of this group, with similar names.

We note, with interest, that there are Ragas named Gauda - Gandhari, Gauda - Panchama, Gauda - Kaishika and Gauda - Kaishika - Madhyama. Maya - Malava - Gowla, as in vogue, permits usage only of the Dwi - Shruti Rishabha, of frequency 16 / 15. The arithmetical frequency of Ekashruti Rishabha is 1.0535 and Dwi - Shruti Rishabha is 1.0667. We may surmise, by conjecture that Gauda - Gandhari admitted Eka - Shruti Rishabha. Antara Gandhara and Shuddha Madhyama, distinguishing it from Gowla by the admittance of the Gandhara Swara in the Arohana or ascending scale. The omission of the Dhaivata is the difference from Maya Malava Gowla. Gauda - Panchama should be a scale skipping the Gandhara and the Madhyama Swaras in the ascent. Ostensibly and obviously, the Raga Gauda - Kaishika allowed the Kaishiki Nishada swara. Connoisseurs can recall usage of the Kaishiki Nishada during the rendition of the Padma "Kavalayakshira" by some senior artists. Such usage was not unknown: it does render the Raga as a Bhashanga, by infusion of an extraneous Swara. Gauda - Kaishika should have been a Bhashanga Raga. Gauda - Kaishika - Madhyama could have been a Raga skipping the Panchama with the Kaishiki Nishada or a Raga with the reduced Kaishiki Nishada and the Gowli-Tivra Madhyama of frequency 27 / 20. Note that the reduced Gowli Pantu has nuances of the Tivra - Madhyama.

Gowli - Pantu is one of the 28 Ragas common to the composition of the Karnatic Music Trinity. One vexatious issue in respect of this Raga is the employment of the Prati - Madhyama Swara. As mentioned earlier, the Tivra - Madhyama may substitute the Shuddha Madhyama Swara, the frequencies being 1.35 and 1.33. Logistically, there is no scope for the Prati Madhyama with frequency of 1.4062. Pristine versions of Dikshitar's composition "Krishnanda" and some versions of Tyagaraja's "Tera teevaga raadaa" used only the Tivra - Madhyama swara.

Later day compositions Padams and Javalis imbibed the Prati-Madhyama swara. Subbarama Dikshitar deems Gowli Pantu devoid of Prati-Madhyama swara. The superimposition of the Prati-Madhyama in Gowli Pantu Raga is a case similar to the Kakali Nishada swara in Raga Khamas. Reference may be made to the anthology of Purandara Dasa's compositions (Udipi Edition, Vol. III, page 14) where there is specific reference to Raga Gowla - Pantuvarali. In this Raga, the Prati-Madhyama is used. There is no licence for performers to use Prati-Madhyama in Raga Gowli Pantu. The Prefix 'Gowla' or 'Gauda' does not note identity of musical genre. Presently we find Gaula - Gandhari as a derivative of the 68th Mela, Jyotiswaroopini with the scale s-r-g-m-p-d-S S n d p m g r s. Some render Gaula Panchama in the scale s-r-m-p-n-S S n p m g r s as a derivative of the 21st Mela, Keeravani. Gauda Sarang, popular in Hindusthani Music, is a derivative of Raga Kalyani. Above all, we have Gauda - Mallar, famous for Muthiah Bhagavata's "Saarasamukhi" as a derivative of Raga Shankarabharanam, with the scale s-r-m-p-d-S S-n-d-m-g-r-s. The prefix 'Gowla' or 'Gauda' does not indicate commonality of Melakarta.

We have Muttuswami Dikshitar's "Neelotpalamba Vibhakti" Kritis in nine Gowla Ragas. A similar example, to a lesser scale, is seen in Shahji's Pallaki Prabandha. Melakarta classification apart, there is no common feature in the swara-scales of these Gowla Ragas. Scholars opine that terms like "Dhanyasi", "Saveri" and "Mukhari" signify swara scales. "Dhanyasi" indicates s-g-m-p-n-S in the Arohana and "Saveri" s-r-m-p-d-S in the ascent. There is no tangible resolution to the scale - significance of the term 'Gauda' or 'Gowla'.

Lastly, we must examine the Raga Gauda - Malava. Hamsa-Vilasa is a work which originated in the 18th century and mentions this as one of the six primary Ragas. Is Gauda-Malava identical with Malava - Gaula? Added to this, is the riddle as to when Malava - Gowla became Maya - Malava - Gowla.

Thus, 'Gauda - Pada - Karika', the object of usage of the word 'Gauda' is food for thought and matter for research.

RAGALAKSHANA IN KARNATIC MUSIC:
RAGAVARGEELAKARANA
RAGA MANOHARI

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RAGALAKSHANA IN KARNATIC MUSIC : RAGAVARGEEKARANA
RAGAMANOHARI

धोभर्युक्ता चतुर्भिः स्फटिकमणिमयीं अक्षमालां ददाना
हस्तेनैकेन 'पद्मं' सितमपिचशुकं पुस्तकं चापरेण।
भासा कुन्देन्दु शंखः स्फटिकमणिनिभा यासमाना समाना
सा मे वाग्देवतेऽयं निवसतु वदने सर्वदा सुप्रसन्ना ॥

1. INTRODUCTION

After saluting Saraswati Devi, who symbolises all creativity and knowledge, we can observe that "Knowledge" is a term which defies description in a concise or capsulated manner. Knowledge is three-fold, Samgnana (Inborn knowledge), Vignana (Analytical Knowledge) and Pragnana (Practical knowledge) and the power to translate knowledge into tangible terms is also three types- Sankalpa, Prakaalpa and Upakaalpa. Telepathy apart, transmission of knowledge is by means of sounds and the knowledge of sounds, 'Nada-Yoga' is said to lead us to bliss. Music is a culmination and combination of sounds in such a manner that audio-satisfaction and aesthetic pleasure are attained when and in listening. Human beings are endowed with the faculty to distinguish and discriminate, called Viveka, while animals and reptiles merely react to sound.

In Karnatic Music, the conceptual and theoretical aspects constitute "Lakshana" while the performing and pedagogic aspects come under "Lakshya". Equal importance is accorded to both these aspects. It would be apt, on this occasion, if we examined both aspects.

2. EVOLUTION OF RAGAS

Audible sounds, Ahata Nada, were classified into twenty two groups called 'Shrutis', which word was derived from the root 'Shru'- to hear. Kallinatha defined 'Shruti' as an audible sound, totally free from resonance and devoid of tonal characteristics. Abhinavagupta calls a 'Swara' as the sound produced by striking a vibrating string at a point, or Sthana, which resonates and is sweet to the ear. Though both 'Shruti' and 'Swara' have finite positions in the audibility-range, the fundamental difference between the two appears to be the lack of resonance in the former.

We shall, at this stage, pose the philosopher's question:
"Which come first? The seed or the fruit? The egg or the
Chicken? Shruti or Swara"?

Sarngadeva states :

श्रुतिभ्यः स्युः स्वराः षड्जर्षभा गान्धारमध्यमाः/
पञ्चमो धैवतश्चाथ निषाद इति सप्तमे ।

This verse affords ample scope for interpretation that Swaras stemmed from Shrutis. The verb 'Syuh' is indicative of a natural occurrence. The precise relationship between 'Shruti' and 'Swara' is akin to the manifestation of objects existing in darkness by means of a lamp, Swaras being manifested by Shrutis, according to Kallinatha.

A Raga is a melodic concept, a pleasing sound, created and ornamented by the progressive and constructive use of fundamental musical notes, seven in number, called Swaras. The combinations and permutations of Swaras, in ascending or descending order and in regular or irregular patterns, produces melodies pleasant to the ears called 'Ragas'. The multiplicity of permutations and combinations results in several Ragas. Hence, the need for classification of Ragas.

3. CLASSIFICATION OF RAGAS : RAGAVARGEELAKARANA

Ragavargeelakarana, the classification of Ragas of Karnatic music, comprises of three methods :

- i) SWARA BASED CLASSIFICATION
- ii) ALAPANA BASED CLASSIFICATION
- iii) OTHER CLASSIFICATION

There are eight sub-divisions of the Swara-based classification and three each in Alapana-based and other classifications, thereby totalling fourteen.

a) SWARA BASED CLASSIFICATION

- i) Melekarta, Upana and Bhashanga Ragas

In Karnatic Music, the Swaras Shadja (sa) and Pan-chama (pa) have fixed pitch-levels and are invariable Swaras. Apart from the two Madhyama - Swaras, in this system, we have twelve variable Swaras, comprising of three each, of :

- Rishabha (Ri) (Suddha, Chatushruti and Shadshruti)
- Gandhara (Ga) (Suddha, Sadharana and Antara)
- Dhaivata (Dha) (Suddha, Chatushruti and Shadshruti)
- Nishada (Ni) (Sudha, Kaishiki and Kakali)

If we examine the combination of Ri and Ga swaras, we can discern that theoretically speaking, nine combinations are not used on account of disharmonious and inequitable pitch-difference. The six combinations in vogue form the frame work of the cycles of Ragas called Melakarta Chakras.

- In Melakarta Chakra No.1 the combination is Sudha Ri and Sudha Ga.
- In Melakarta Chakra No.2, the combination is Sudha Ri and Sadharana Ga.
- In Melakarta Chakra No.3, the combination is Suddha Ri and Antara Ga.
- In Melakarta Chakra No.4, the combination is Chatushruti Ri and Sadharana Ga.
- In Melakarta Chakra No.5, the combination is Chatushruti Ri and Antara Ga.
- In Melakarta Chakra No.6, the combination is Shadshruti Ri and Antara Ga.

We note, once again, that it is the Rishabha-Gandhara combination that is the basis for the Chakras. A similar exercise is then conducted with the combination of Dhaivata (Dha) and Nishada (Ni), to form the constituent Ragas of each Chakra.

- In Raga No.1 of each Chakra, the combination is Suddha Dha and Suddha Ni.
- In Raga No.2 of each Chakra, the combination is Suddha Dha and Kaishiki Ni.
- In Raga No.3 of each Chakra, the combination is Suddha Dha and Kakali Ni.
- In Raga No.4 of each Chakra, the combination is Chatushruti Dha and Kaishiki Ni.
- In Raga No.5 of each Chakra, the combination is Chatushruti Dha and Kaikali Ni.
- In Raga No.6 of each Chakra, the combination is Shadshruti Dha and Kakali Ni.

We thus have from the twelve variable Swaras, six Ragas in each cycle. If Suddha-Madhyama (Ma) is added we have thirty-six Suddha-Madhyama or Poorvanga Ragas and if Prati-Madhyama is added, we get thirty six Prati-Madhyama or Uttaranga Ragas. Thus, we get seventy-two Melakarta Ragas.

A Melakarta Raga is one in which all seven Swaras are present in the proper sequence both in the ascent (Arohana) and descent (Avarohana) of Swaras. An Upanga Raga is a subordinate derivation from the Melakartas Raga, in which the Swaras need not necessarily be in the same sequence as the Melakarta. In an Upanga Raga, all seven Swaras need not be present but the Swaras should be the same as in the parent-Melakarta Raga. A Bhashanga Raga is one in which a Swara extraneous to the Melakarta is infused to impart melodic grace and list.

Example :

Melakarta Raga	-	Harikhamboji
Upanga Raga	-	Khamas
Bhashanga Raga	-	Khamboji

ii) Sampoorna and Varja Ragas

A Sampoorna Raga is one in which all seven swaras are used in the Arohana and the Avarohana. Hence, there are per-se, Sampoorna Melakarta Ragas, Sampoorna Upanga Ragas and Sampoorna Bhashanga Ragas.

A Varja Raga is one in which one or more of the Swaras are not used. If five swaras are present both in the Arohana and Avarohana it is an Audava Raga and if six, a Shadava Raga. In Varja Ragas,

the classification based on the numbers of Swaras in the Arohana and Avarohana are as follows :

	Arohana		Avarohana
i)	Sampoorna	-	Shadava
ii)	Sampoorna	-	Audava
iii)	Audava	-	Sampoorna
iv)	Shadava	-	Sampoorna
v)	Audava	-	Audava
vi)	Audava	-	Shadava
vii)	Shadava	-	Audava
viii)	Shadava	-	Shadava

iii) Karma and Vakra Ragas

If all the Swaras are in proper sequence in both the Arohana and the Avarohana, it is 'Krama' Raga. If the sequence is irregular as result of a jump or a reversion in the swara-sequence, it is 'Vakra' Raga. If reversion takes place in both the Arohana and the Avarohana, it is an Ubhaya-Vakra Raga.

Examples :

Varka Raga - Khamas, Ananda Bhairavi

Ubhaya Vakra Raga - Nilambari

iv) Swarantya Ragas

All Ragas need not necessarily commence at the lower (Madhya Sthayi) Shadja and end at the higher (Tara Sthayi) Shadja

- Nishadantya Ragas are those which and at the Swara 'Ni'

Examples : Nandanamakriya, Punnagaravali.

- Dhaivatantya Ragas are those which end at the Swara 'Dha'

Example : Kurunji.

- Panchamantya Ragas are Ragas which end at the Swara 'Pa'

Example : Navroze.

v) **Swarabaddha Vargeekarana**

Ragas could be classified on the basis of commonality of Swaras such as Graha, Nyasa, Jiva or Amsa Swaras. It would be too onerous to explain at this juncture, the function of each type of Swara referred to hereabove. However, we illustrate this classification by means of an example given hereunder :

- Ragas with Rishabha (Ri) as Nyasa : Sahana, Kedaragowla.
- Ragas with Gandhara (Ga) as Nyasa : Sankarabharanam, Yadukula-Khamboji.
- Ragas with Madyama (Ma) as Nyasa : Natakurinji.
- Ragas with Panchama (Pa) as Nyasa : Kalyani, Ananda Bhairavi.
- Ragas with Dhaivata (Dha) as Nyasa : Khamboji Athana.
- Ragas with Nishada (Ni) as Nyasa : Hamsadhvani.

Similar classification can be done on the basis of Arsha, Amsa and Jiva Swaras.

vi) **Sancharabaddha Vargeekarana**

As stated earlier, the proper sequence of Swaras in Arohana and Avarohana results in a Krama-Raga. If Swaras have also to be rendered in the same, proper sequence, it is then called a Krama-Sanchara Raga. If however, the sequential order is altered to enhance the melodic content or 'Rakit', in any Raga, such Ragas are not Krama-Sanchara Ragas.

Eg. Pa Ni $\bar{\text{Sa}}$ Dha Pa in Raga Dhanyashi
(Ni omitted in the Avarohana)

vii) **Swarakampana Vargeekarana**

The beauty of a Raga is enhanced mainly by the combination of the Swara with the Gamaka (elocation), as rendition of flat notes will be unmelodic. Ragas in which all Swaras can be sung with Kampita-Gamaka are called Mukmaya or Sarvaswara Kampita Ragas and are also called Sarvaswara Gamaka Varika Ragas.

Example : Mohanam, Todi, Kalyani.

Ragas in which there is inherent limitation in the use of the Gamaka are known as Ardha-Kampita Ragas, an example being Kuntalavarali. Ragas in which flat-notes can be sung without Gamaka, without diminishing the essence or beauty called 'Ragabhava' are called Kampa-Vihina Ragas, two examples being Kadanakutoohalam and Sindhuramakriya.

vii) **Swasthana Vishada Ragas**

In some Ragas the nuances will not emerge by mere swara-rendition, necessitating the presentation of Gamakas, fine-tuned Shrutis and the Rakti-Prayogas, only after presentation of which could the characteristics of a Raga be identified.

Examples : Ahiri, Kanada, Begada, Saveri.

However, in some Ragas, the characteristics become evident no sooner a particular Swara is sounded. Such Ragas are called Swasthana-Vishada Ragas. We can note that the Swaras 'Ga' in Raga Mohana and 'Ni' in Raga Sriranjani result in these two Ragas being classified as Swasthana-Vishada Ragas.

b) **ALPANA BASED CLASSIFICATIONS**

i) **Ghana, Naya (Rakti) and Deshiya Ragas.**

- Ragas whose characteristics come out best when singing rhythmic patterns called 'Tanams' are called Ghana Ragas.

Example : Gowla, Varali, Reetigowla.

ii) Ragas in which characteristics come out equally well by exposition called Alpana and by singing at 'Tanams' are called Naya or Rakti Ragas.

Examples Todi, Bhairavi, Kalyani, Khamboji, Sankarabharanam.

iii) Ragas in which the inherent beauty comes out only by means of a limited Alpana and in which there is a touch of folk-music are called Deshiya Ragas.

Examples : Jhenjhuti, Pharaz, Kanada, Bihag.

ii) **Vishada, Ardha Vishada and Alpa Ragas**

- Ragas which afford ample expository scope by means of an Alapana are called Vishada Ragas.

Examples : Saveri, Bhairavi, Sankarabharanam, Todi etc.

- Ragas whose Alapanas have to be limited but in which the nuance is best brought out by a passage in medium-tempo, a Madhyama-Kala passage are known as Ardha-Vishada Ragas.

Examples : Suratti, Mandhari.

- Ragas whose Alapanas have to be very short are called Alpa Ragas.

Example : Garudadhvani, Kadanakutoohalam.

There are some Ragas which are extremely difficult to portray by means of an Alapana. Such Ragas are best understood by means of the rendition of a composition or Kriti, some examples being Dilipaka, Devamrutavarshini and Sudhatarangini.

iii) **SUDDHA, CHAYALAKA AND SANKEERNA RAGAS**

Matanga, the great musicologist and author of 'Brihaddeshi', propounded this classification by means of the observation :

शुद्धः छायालक प्रोक्ता संङ्कीर्णचि तथैव च।

- Ragas in which the 'Komal' and 'Tivra' versions of any Swara will not have concurrent presence and in which no Swara will tend to show a Shruti higher or lower than the normal level are called Suddha Ragas.

Examples : Mayamalavagowla, Mohanam, Madhyamavati.

- Ragas in whose rendition, traces or reflections of other Ragas are found are called 'Chayalaka' Ragas.

Traces of Chakrawakam are seen when rendering Sourashtram.

Traces of Kalyani are seen when rendering Saranga.

- Sankeerna or Mishra Ragas are those based on a 'cocktail' concept, the mixture of two or more Ragas having been purposely done to increase the aesthetic content.

Examples :

- Traces of Sahana, Yadukula Khamboji and Kedara-gowla in Jujavanti.
- Traces of Dhanyashi, Pun-nagavarali and Bhairavi in Ghanta.
- Traces of Nata Bhairavi, Todi and Vakulabharanam in Ahiri.

c) OTHER CLASSIFICATIONS

i) GANA-KALA (Best Suited Time) VARGEELAKARANA

Unlike other systems, Karnatic Music does not have restrictions of periods when Ragas could be rendered. However, the beauty of some Ragas comes out best at certain times. The classification of Ragas based on the best-suited expositional time is known as Gana-Kala Vargeelakarana. Some particulars, in this regard, are given hereunder :

- Prabhat Ragas (Pre-Dawn) Bhopala, Bowli, Revagupti, Malayamarutam, Valaji and Deshakshi.
- Udaya Ragas (Sunrise) Kedara, Bilahari.
- Dinamana Ragas (Daytime) Saveri, Devamanohari, Dhanyashi, Asaveri.

- | | |
|---|---|
| - Uchhakala Ragas (Noon) | Madhyamavati, Manirangu,
Sri, Pushpalatika,
Brindawana-Saranga. |
| - Aparanna Ragas (Early
Afternoon) | Mukhari, Begada. |
| - Paschadaparanna Ragas
(Late Afternoon) | Charukeshi, Mararanjani. |
| - Godhulivela Ragas
(Pre-Sunset) | Hemavati, Vasantha,
Kalyani. |
| - Asthamana Ragas (Sunset) | Poorvikalyani, Natakurinji. |
| - Poorvaratri Ragas
(Early Night) | Bhairavi, Natabhairavi |
| - Ardharatri Ragas (Midnight) | Kedaragowla, Nilambari. |

It is worthy of mention here that similar classification was in vogue in the Pann-System of Thevaram music, the groups being Pagalpann (Daytime), Irappan (Night) and Poduppan (All-time).

ii) Rasa-Bhava Vargeekarana

Music being highly emotive, certain moods come to the fore when certain Ragas are rendered. A classification based on moods produced is called Raga-Bhava Vargeekarana.

- | | |
|-----------------------|----------------------------------|
| - Sringara Rasa Ragas | Sankarabharanam, Khamas, Suratti |
| - Veera Rasa Ragas | Nata, Gambeeranata, Devagandhari |
| - Karuna Rasa Ragas | Sahana, Ahiri, Nadanamakriya |
| - Adbhuta Rasa Ragas | Saranga, Bihag, Hamsanandi. |
| - Hasya Rasa Ragas | Kuntalavarali, Vasantha |
| - Vibhatsa Rasa Ragas | Subhapantavarali |
| - Roudra Rasa Ragas | Athana, Arabhi |
| - Shanta Rasa Ragas | Sama. |

iii) Mitra-Pagas

Ragavali-Krama Mitra Ragas

In a Ragamalika, the switch-over from one Raga to another should be easy and musical cum aesthetic blending of the Ragas should be achieved. In such

cases, the Raga which follows is called a 'Mitra' Raga to the earlier one. Some well known sequences of Mitra Ragas are :

- Harikhamboji - Shanmukhapriya - Kalyani
- or - Begada - Mukhari - Mohanam

Nama-Mitra Ragas

Prasa-Mitra Ragas

Ragas whose names start with the same syllable can be classified as 'Nama-Mitra' Ragas, rather 'Prasa-Mitra' Ragas.

Examples:

- Kokiladhwani, Kokilapriya, Kokilavarali, Kokilaravam
- Punnagavarali, Punnagatodi, Punnagalalita

Anuprasa-Mitra Ragas

Ragas whose names end with the same syllable can be classified into groups. This classification was in vogue centuries back.

- GOWLA Group

Gowla, Mayamalavagowla, Chhaya Gowla, Reetigowla, Kannada Gowla, Narayana Gowla, Kedaragowla, Poorvagowla, Narireetigowla.

- PRIYA Group

Kokilapriya, Rudrapriya, Bhavapriya, Rishabhapriya, Karaharapriya, Natakapriya, Shanmukhapriya, Rasikapriya, Bhaskarapriya etc.,.

- KHAMBOJI Group

Harikhamboji, Khamboji, Yadukula Khamboji, Chanchukhamboji, Gummakhamboji, Kuntala Khamboji, Sajja Khamboji, Neela Khamboji.

- VARALI Group

Punnagavarali, Vasantavarali, Pratapavarali, Mohanavarali, Jalavarali, Kuntalavarali, Poorva Varali, Shivapantavarali, Pantavarali, Varali etc.

- **RANJANI Group**

Janaranijani, Sri Ranjani, Megharanjani, Shivaranjani, Ranjani, Karnaranjani, Guharanjani, Niranjani.

- **MANOHARI Group**

Deva Manohari, Kamala Manohari, Gowri Manohari, Isa Manohari, Madhava Manohari, Saraswati Manohari, Jayamanohari, Budha Manohari, Rama Manohari, Manohari.

These are the various systems of classifying Ragas.

4. **RAGA MANOHARI**

It would be evident by now that the topic titled "Ragamanohari" seeks to deal with the Mitra Ragas, ten in number, whose names end with "Manohari". The term "Manohari" is indicative of something that captures, captivates, enraptures. The musical content of these Manohari Ragas, their aesthetic niveau, is such that they appeal to the listener. The sequence chosen hereabove, for these "Manohari" Ragas is such that a string of Ragas, a "Ragaratnamalika" is created, with adequate scope for blending the Rasas and the musical content. Further, the sequence is a progression from the general to the special, from diversity to unity. Devamanohari, the first Raga, symbolises a generalised, a collective obeissance to all celestial powers, the Devas, after which we shall pass through passages in Ragas dedicated to other Deities like Kamala, Gouri, Shiva, Madhava, Saraswati etc. to conclude with an unqualified Manohari Raga. This sequence has a lot of esoteric significance, which the cogniscenti can perceive without much ado. The reasons for naming a Raga after a particular Deity are perhaps, apocryphal and obscure. A potential objection to this sequence of presentation is that the Melakarta sequence is not adhered to. Pleasure in listening precedes numerological exactitude. I submit.

5. **DEVAMANOHARI**

कवर्जित षाडवेऽयं रागो देवमनोहरी।

आरोहे च अवरोहे ध्रुवक्रः सग्रहान्वितः॥

Devamanohari is described by the Sangita Sampradaya Pradarshini as a Shadava Raga, devoid of the Gandhara Swara and with "Vakra" or regression characteristics in both the Arohana and the Avarohana at the Swara "Dha". Regretfully, there is a lack of unanimity on the swara structure of this Raga and four different views prevail in various musicological circles. These

views are summarised hereunder :

View	Arohana	Avarohana
View No.1	Sa, Ri, Ma, Pa, Dha, Ni, \bar{Sa}	\bar{Sa} , Ni, Dha, Pa, Ma, Ri, Sa
View No.2	Sa, Ri, Ma, Pa, Dha, Ni, \bar{Sa}	\bar{Sa} , Ni, Pa, Ma, Ri, Sa,
View No.3	\bar{Sa} , Ri, Ma, Pa, Ni, Dha, Ni, \bar{Sa}	\bar{Sa} , Ni, Dha, Ni, Pa, Ma, Ri, Sa,
View No.4	Sa, Ri, Ma, Pa, Dha, Ni, \bar{Pa} , Ma, Pa, Ni, Ni, \bar{Sa}	\bar{Sa} , Ni, Dha, Ni, Pa, Ma, Ri, Sa.

If Devamanohari is a Shadava Raga, acceptance of view No.2 is precluded, as the Avarohana is Audava. The fourth view does not conform to the vakra structure generally accepted. The other views hold good.

Extensive use of the Nyasa and Jiva Swara, the Nishada, in this Bhashanga Raga imports grace, lilt or "Ranjakatva" to this Raga. Since the shruti of this Nishada gets boosted a little beyond normal level, this becomes a Bhashanga Raga. It is the absence of the Gandhara Swara that distinguishes Devamanohari from Durbar. Venkatarakhin has composed a Lakshya-Geeta in Dhruva-Roopaka Tala and Subbarama Dikshitar has contributed a sanchari in Mattya Tala.

Another reason for choosing Devamanohari first is that the only varnam amongst the Manohari Ragas is in Devamanohari. Tyagarajaswami has composed three kritis, "Kula Biradu Brochhukonnu", "Kanna Tandri Napai" and the famous song "Evarikai Avataram".

"Evarikaiyavataram" is a unique composition, belonging to the exclusive genre of a dozen. "Samaksha Prashna Kriti" composed by Tyagarajaswami. Particulars with respect to other songs are given in an annexure. Several beautiful and delectable phrases such as Epudaina, Maharaja, Vedavarneeyamow, Melmiyaga, Modasadhana, Patucharita and Muniraja embellish the sahitya of this song. "Modasadhana" means a paradise of joy, highly reminiscent of the Upanishadic term "Satchitananda". "Patucharita" in this song, does not reflect the cursory or casual meaning of clever or smart and Rama is portrayed as the foremost amongst warriors and heroes. The heart and core of this kriti is the question as to who is the Blessed Person who brought about the incarnation of Narayana as Rama.

In the Valmiki Ramayana, Brahma is portrayed as the motivator for Rama's incarnation. Driven to despair by the cruelty perpetrated by Ravana, the Devas turned to Brahma for solution, who after deep deliberation divined that Ravana was not immune to destruction by a mere mortal, a Manava. Brahma and Shiva had granted several boons consequent to which, they could not be Ravana's destroyer. Valmiki states that at the Putrakameshti performed by Dasaratha, Brahma were invisibly present and entreated Vishnu to incarnate as Dasaratha's son, when Vishnu came to accept His Havirbhaga.

In the Kamba Ramayana, Brahma and Shiva plead helplessness, after which the Devas collectively approached Vishnu, who promised his supplicants that he would incarnate. A problem emerges as Dasharatha had three wives symbolic of Fortune, Modesty and Fame (Sri, Hri, Kirti), which was resolved when Vishnu directed Adishesha, Chakra and Shanka to be born as Lakshmana, Bharata and Shatrughna. Were the Devas, collectively speaking, the blessed ones who brought about the incarnation as Rama?

In Tulasidas' Ramacharitamanas, we find that Narada, conceited after his victory over Kama who was deputed by Indra to destroy Narada's penance is smitten by lust and the desire to win the hand of Swayamprabha, a princess created by Vishnu from his yogic prowess. Narada asks Vishnu to bestow on him, a beautiful form and Vishnu deciding to teach him a lesson, gave him a monkey's face. Swayamprabha chooses Vishnu, who came in disguise. Realising what happened, Narada cursed Vishnu that he will be separated from his wife and will be surrounded by monkeys, in fulfilment of which, Vishnu incarnated as Rama. Was Narada, the Blessed one ?

Manu and his wife Shataroopa performed penance and sought the birth of a son (as a boon), who would be identical in all respects, to Vishnu. Since this was impossible, Vishnu blessed them that He will be born as their son, when they manifest as Dasharatha and Kousalya. Were they, the Blessed ones responsible for Ramavatara ?

Above all, was the incarnation in compliance of His own promise that He will do so whenever Dharma was endangered ?

Tyagarajaswami by calling himself as a pseudo-Muniraja draws an analogy with the real Muniraja, Janaka; Janaka offered Sita to Rama and Tyagarja offers his Bhakti. In "Kulabirudu", we perceive the companionship or Sakhyabhava between Tyagaraja and Lord Rama, when the former chides the latter that family tradition does not matter, whilst performance does.

Muthswami Dikshitar has composed three kritis in Devamanohari, they being "Mahadevana" (Adi Tala), "Tripurasundari" (Adi Tala) and "Bharati Maddishana" (Roopaka Tala). In the charana of "Bharati Maddishana", Dikshitar shows his mettle in Sanskrit idiom, when he uses the Akshara ॐ (Lla) as the Prasa-yati in every line. Dikshitar declares Saraswati to be superior to Hari, Hara, Ganesha and Kumara, reminiscent of the passage "Nitrantaram Bhakta" in his composition "Veenapustaka" in Raga Vagavahini.

Devamanohari was a Raga widely used in Tnevaram and Tirupugazh. Other popular songs in Devamanohari are "Neekala Na", "Palukavademi" with a racy chittaswaram passage and "Yarukkutan Teriyum", the last being a composition of Gopalakrishna Bharati.

6. KAMALA MANOHARI

Kamalamanohari is a Shadava, Shadjagraha, Rishabha Varja, Aroha Dhaivata Varja Raga.

Tradition is that this Raga was developed by the Venkatamakhin School. Dikshitar's Mudra for this Raga was "Manohari" and not "Kamala Manohari"; perhaps, as a result of the popularity of Dikshitar's composition "Kanchadalayatakshi", this Raga came to be known as Kamala Manohari, resultant from an expression in that song. The chittaswaram passage in "Kanchadalayatakshi" is given in the Sangita-Sampradaya Pradarshini and is not a latter day appendage. Another fine kriti by Dikshitar is "Sankaram Abhirami".

Venkatamakhin's followers consider this Raga to be an Upanga Raga affiliated to the 33rd Melakarta, Gangatarangini, a vivadhi Mala with Shadshruti Rishabha. The absence of this Rishabha in Kamala Manohari removes the Vivadhi trait. Why then the need to consider this Raga as a derivative of a Vivadhi Melakarta? The Swara structure is such that this can be an Upanga Raga of the 27th Melakarta, Sarasangi. In Kamalamanohari, the Swaras (Antara Gandhara, Suddha Medhyama, Suddha Dhaivata, Kakali Nishada) are similar with those in the Mayamalavagowla group. Hence, the apparent but incorrect similarity with Raga Jaganmohini. Jaganmohini has "Suddha Rishabha" in the Avarohana. The beauty of Kamala Manohari lies in the Antara Gandharam.

Kamala Manahori was used in Thevaram and Tiruppuzah. Tyagarajaswami has composed a short kriti "Nee Muddu Momu", rarely heard in concerts.

7. GOWRI MANOHARI

Students of horary astrology are aware of system called Gouri Panchanga and of the auspicious periods every day, when mortals would be blessed by the grace of Gouri. The Raga to be played at such periods is "Gauri Velavali"

रगो वेळावळिर्ज्ञेयो आशेहे गनिवर्जितः।
धैवत्ग्रह संयुक्तः प्रातः काले प्रगीयते॥

Gouri Velavali is a Dhaivata Graha Raga, without Gandhara or Nishada in the Arohana and is to be sung in the morning. The structure of Gouri Velavali would be

Arohana Sa, Ri, Ma, Ma, Pa, Dha, Dha, $\bar{S}a$.

Avasohana $\bar{S}a$, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

Gouri Manohari is referred to by Vara Siva Yogi of Kollegal, a contemporary of Purandaradasa, in his "Battees Raga" scheme. Vara Siva Yogi set to music the sayings or vachanas of Saint Basaveshwara. I cannot forget the rendition of a vachana "Maya Beda Kolla Beda" in Gouri Manohari, by Shri Mallikarjun Mansur. In Gouri Manohari, the Arohana was Sampoorana. The presence of chatashruti Rishabha is not conducive to Gouri Manohari being called as a morning raga. The Sampoorana Raga, Gouri Manohari, integrated into itself, the incomplete Gouri Velavali and the revised swara structure is :

Arohana Sa, Ri, Ga, $\bar{S}a$, Ri, Ma, Pa, Dha, Ni, $\bar{S}a$

Avarchana $\bar{S}a$, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

Gouri Manohari emerges thus as a Sampoorana, Raganga, Dhaivata Graha Raga in the Raga Moorhana of which Ma and Dha give particular lilt or Vishesha Ranjana. Sa, Ri, Ga, Ga, Sa, is a Vishesha Prayoga. Similarity with Kirvani is noticed in passages such as "Ma, Pa, Ma, Ga, Ri, Sa": Though the kakali Nishada is a common factor between Kirvani and Gouri Manohari, the distinction of the Dhaivata should be noted.

In Gouri Velavali, we have a Lakshya Geeta and Tana by Venkatamakhin, a Sanchari in Chatushra Ata Tala by Subbarama Dikshitar and two kritis, "Kowmari Gouri Velavali" and "Parashakti" by Muttuswami Dikshitar. In Gouri Manohari, the most famous composition is Tyagarajaswami's "Guruleka Yetuvanti". The kriti "Brovasamaya" by Garbhapurivasa (Karur Dakshinamoorthy Sastri) is quite popular. I have heard Vellore Sambandamoorthy Achari render a Tiruppugazh "Karikuzhal Kariyamukham" in Gouri Manohari set to chatushra Dhruva Tala in Khanda Gati. Gouri Manohari used by Mysore Vasudevachar, Muthaiah Bhagavathar and other modern composers is a Sarvakalika Raga, though the best effect emerges when sung just after mid-day.

An Upanga Raga of Gouri Manohari, called Gouri Lalita is seldom heard. This Upanga Raga is devoid of 'Pa' and all other swaras are similar to the parent Raga.

8. ISA-MANOHARI

षड्जगृहच सम्पूर्णा भवदीशमनोहरी।

Isa Manohari is a Sampoorana Bhashanga Raga, derived from the 28th Melakarta Raga, Harikhamboji. It becomes a Bhashanga Raga by virtue of the presence of Kakali Nishada in passages like Sa, Ni, Sa and Ri, Ni, Sa. In passages like Sa, Dha, Ni, Sa and Pa, Ni, Dha, Pa, Sa, Sa, we see a lot of Shadja Nyasa. Despite a high degree of sonic similarity with Raga Umabharanam, the narrow distinction lies in the fact that the gandhara is not used in the Avarohana in Umabharanam.

As usual, there is a Lakshya Geeta by Venkatamakhin and a MattyaTala Sanchari by Subbarama Dikshitar. Muthuswami Dikshitar has composed three kritis in Isa Manohari, they being "Sri Gananatham" (Roopaka Tala), "Jagadisa Manohari" (Roopaka Tala) and Ananta Balakrishna (Adi Tala) Tyagarajaswami composed two kritis - "Sri Janaki Manohara" and the popular "Manasa Sri Ramachandrani". This is one Raga where both Tyagarajaswami and Dikshitar have adopted similar patterns in their compositions especially prayogas like Ma, Ri, Sa. "Manasa Sri" is an Atmopadesha song in which Tyagarajaswami preaches to his own mind, reminding us of the verse in the Bhagavat Gita that ones mind is his best friend and worst enemy too !

आत्मैवरात्मनो बन्धुः आत्मैवरिपुरात्मनः॥

The Anupallavi of this song gives scope for wide interpretation. Tyagaraswami advises his mind to constantly refer to the third and sixth chapters (Adhyaya) of Valmiki Ramayana. Valmiki Ramayana is sarga based and not Adhyaya based, notwithstanding which, Kalluri Veerabhadra Shastri and T.S. Balakrishna Sastrigal opine that reference is to the third and sixth sargas of the Balakanda. K.V. Srinivasa Ayyanagar and Dr.V. Raghavan differ from the view stating that reference is to the third and sixth Adhyaya of the Adhyatma - Ramayana, in which the Avatara - Rahsaya of Rama and Sita are postulated. In the charana of this song, Tyagarajaswami states "Srushti, Pushti, Nahsti says panulu", which can be compared with the text in the Taittiriya.

Upanishad *यदो वा इमानि भूतानि जायन्ते* and Adi-Sankara's commentary on the second Brahma-sutra.

9. MADHAVA MANOHARI

सम्पूर्णा सग्रहोपेता आरोहे तु ध्रुवक्रितः/

पवर्जितावरोहे च स्यान् माधवमनोहरी/

Madhava Manohari is a Bhashanga Raga of the 22nd Melakarta with a vakra-Sanchara in the Arohana at 'Dha' and in which 'Pa' is omitted in Avarohana. The scale is :

Arohana Sa, Ri, Ga, Ma, ~~Pa~~, Ni, Dha, Ni, $\bar{S}a$

Avarohana $\bar{S}a$, Ni, Dha, Ma, Ga, Ri, Sa

The presence of Suddha Dhaivata in passages such as Ma, Pa, Dha, Ma, Ga, Sa and Maa, Dha, Ma, Ga, Ri, Sa renders this as a Bhashanga Raga. In this Raga, the swara Ma gives the grace and is the Jiva and Nyasa Swara.

As is customary, there is a Lakshya Gita "Katidati Kamakapadi" by Venkatamakhim and a Sanchari in Mattya Tala by Subbarama Dikshitar. The solitary kriti in this Raga is "Mahalakshmi Karunarasa Lahari", by Muthuswami Dikshitar. This song, belonging to a select group of songs on Lakshmi (such as Varalakshmim Bhaja, Sri Varalakshmi and Mangaladevataya) is embellished by superb phrases such as "VedaNute", Shivashite" "Manasavirajite", "Mahadevavishvasini" and "Manonmani" Dikshitar equates Lakshmi with Devi by means of the expression "Shivasahite".

10. SARASWATI MANOHARI

त्यक्तपञ्चमे आरोहे सरस्वतीमनोहरी।

अवरोहे रिक्कस्यात् समग्र सर्वकालिकः।

Saraswati Manohari is a Bhashanga Raga in which the Panchama is omitted in the Arohana and there is vakra in the Avarohana at the swara "Ri".

The swara scale is :

Arohana Sa, Ri, Ga, Ma, Dha, Dha, Ni, $\bar{S}a$

Avarohana $\bar{S}a$, $\bar{N}i$, Dha, Pa, Ma, Ga, Ma, Ri, Sa

In this Raga, Dhaivata is the Jiva Swara and that which imparts Ranjakatva. The Shruti level of 'Ni' drops slightly in Sancharas such as Dha, Ni, Pa, wherefore it is a Bhashanga Raga. Swara Sancharas such as : $\bar{S}a$, Ri, Ga, Ma, Dha, Pa, Ma, Dha, $\bar{S}a$ and Ma, $\bar{N}i$, Dha, $\bar{S}a$ are sung in this Raga. In fact Subbarama Dikshitar eschews the use of Dha, Ni, $\bar{S}a$. Controversy dogs the genesis of this Raga, one school opining that this is a Bhashanga Raga belonging to the 28th Melakarta, while another school considers this is a Bhashanga Raga of the 29th Melakarta Raga. This Raga is deemed as Bhashanga by virtue of a drop in the shruti of the Swara 'Ni', wherefore it would be correct to construe that the drop is from the higher or kakali Nishada. It is advisable to treat this Raga as a Bhashanga of the 29th Melakarta, the view held by the Venkatamakhin school. The Arohana Swaras of Saraswati Manohari and Malavi are identical. However, the Avarohana of Malavi is $\bar{S}a$, Ni, Pa, Ma, Ri, Sa, omitting the Dhaivata and Gandhara, while in Saraswati Manohari, the Prayoga Ma, Ga, Ma, Ri, Sa is a characteristic feature of the Avarohana.

The Lakshya Geeta by Venkatamakhim, "Jaya Jaya Raghu Kula" is in Jhampa Tala and the sanchari by Subbarama Dikshitar is in Eka Tala. We have in this Raga, one composition each by Muthuswami Dikshitar and Tyagarajaswami. In Dikshitar's Kriti "Saraswati Manohari", we see distinct but distant nuances of Raga Kannada, strengthening thereby, the classification under the 29th Melakarta. This view is upheld by the Tillaisthanam School's doyen, Sri S. Parthasarathi. In "Enthavedu Kondu" by Thagarajaswami, passages like "Chinta teerchuda" and "Sattamatrama" are reflective of Sankarabharanam. The song "Enthavedu" belonging to the select group of Samaksha - Prashna Kritis has Tyagaraja describing Lord Rama as his inner-soul

or "Antaratma". A perfect, Advaitic concept indeed.

11. JAYAMANOHARI

An intermediate Bhashanga Raga of the 22nd Melakarta, having marked resemblance with Abhogi and Sri Ranjani, Jayamanohari is considered to be a Raga created by Tyagarajaswami. There is no reference to this Raga in the Sangita Sampradaya pradarshini. The Swara Scale is :

Arohana Sa, Ri, Ga, Ma, Dha, $\bar{S}a$
 Avarohana $\bar{S}a$, Ni, Dha, Ma, Ga, Ri, Sa

The resemblance with Abhogi is in the ascent and with Sri Ranjani in the descent. The similarity with Sri Ranjani is more pronounced by means of the Nishada. All three compositions in this Raga are by Tyagarajaswami, they being "Nee Bhakti" Bhagya", "Sri Ramya Chittalankara" and "Yagnadulu Sukha Manuvariki" Tyagarajaswami appears to have adopted a quasi-heretical attitude in his compositions in this Raga. In "Nee Bhakti" he says that adherence to vedic ritualism results in sorrows :

"Vedokthambow Karmamu Vethagalgu Gathaagathamow"

Yagnas are complicated ceremonials conducted by esoteric coterie of sacerdotal specialists. A study of "Yagnadulu" reveals that Tyagaraja swami does not condemn ritualism in toto, but is against their performance without control of the senses. This song, verily, is an echo of a verse in the Mundaka Upanishad.

प्लवा इते अदृढा यज्ञरूपा
 अष्टादशोक्तमवरं येषु कर्म।
 एतच्चेयो येऽमिनन्दति मूढा
 जरामृत्युं ते पुनरेवापि यान्ति॥

I venture an English translation of this verse;

Perishable indeed are the fruits of these sacrifices
 The eighteen, in which, are expressed inferior work,
 The ingnorami who approve them as superior
 Go again to old age and thence on the death.

In translating, I have used "Ignoramus", entirely in consonance with the expression "Suganana Daridra Paramparulu" used by Tyagarajaswami in "Yagnadulu Sukha". Sankaracharya makes a succinct distinction between Karmic and intellectual rituals and says that the realisation of the Unconditional Self, Brahman, by the conditioned self, Jiva, is a yagna or sacrifice. Mahadev Desai states that Yogis make sacrifices to Him, for Him and of Him. Jaya Manohari appears to be a medium of musical expression of high philosophical thought.

12. BUDHAMANOHARI

This is a modern Raga devoid of reference in antiquated texts. This Raga is a creation of the modern composer, Sri Muthaiah Bhagavatar and is a derivative of the 29th Malakarta Raga, Sankarabharanam. This Raga calls for some effort and skill, both in comprehension and rendition. Perhaps, since this is a Raga that would please the learned men, it was called "Budha Manohari". Please recall the expression "Budamanohari" used by Tyagarajaswami in "Bhuvanidasa".

Surprisingly, this is a "topless" Raga, since the swaras 'Dha' and 'Ni' are absent in both the Arohana and the Avarohana.

The Swara scale for this Raga is :

Arohana Sa, Ri, Ga, Ma, Ga, Pa, $\bar{S}a$,
Avarohana $\bar{S}a$, Pa, Ma, Ga, Ri, Sa

This Raga is best appreciated by listening to the composition of Sri Muthaiah Bhagavatar, "Samayamide" and "Kameshebaddha".

13. RAMAMANOHARI

The fifty second Melakarta Raga and the only "Manohari" Raga with the Prati-Madhyama is known as Rama Manohari. The scale, in the Asampoorna Melakarta scheme is :

Arohana Sa, Ri, Ga, Ma, Pa, Dha, Ni, Dha, $\bar{S}a$
Avarohana $\bar{S}a$, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

The Shloka for Rama Manohari is :

रमामनोहरी पूर्णो सर्वकालेषु गीयते।

It is a sampoorana, Sarvaswara gamaka-varika Rakti Raga with Ri, Ma, and Ni as the Jiva Swaras. Unless the Prati Madhyama is adequately emphasised, there could be some sonic similarity with Malayamarutam. Rishabha and Nishada are distinctly Kampita swaras. The use of the Pratyahata gamaka amplifies the inherent beauty of this Raga. Madhyama, Panchama for long duration. Shadja, Panchama, Nishada and in rare cases, Madhyama are

the Graha Swaras. This is one of the Tristhayi Ragas, which can be sung in three octaves. There are several specialised swara-prayogas in this Raga, which is also a Sarvakalika Raga. Surprisingly, this is not a Moorchana Raga and no melas can be created by Graha Bedha.

Apart from the usual Lakshya Geeta by Venkatamakhim, in Jhampa Tala and the Sanchari in Triputa Tala by Subbarama Dikshitar, we have three compositions by Muthuswami Dikshitar, "Sringara Shaktyayudha", "Smaramyahan" and "Matangi Sri Raja Rajeshwari". "Smaramyahan" is a Navagraha-Kirtana dedicated to Rahu, in which fine expressions like :

कराळ वदनं कठिनं कयाणं करुणाद्रापाङ्गं

have been used by Dikshitar.

Rationalisation of the Arohana Swaras to Sa, Ri, Ga, Ma, Pa, Dha, Ni, $\bar{S}a$, results in Ramapriya, the 52nd Melakarta in the Sampoorana Melakarta scheme. The difference between Ramapriya and Rama Manohari is minimal and too fine. Tyagarajaswami has accepted this distinction though and has composed "Seetha Manohara" in Rama Manohari and "Sandehamunu Deerpavayya" in Ramapriya. In Ramapriya, we have some noteworthy compositions such as "Parulanu Veda" by Tiruvottiyoor Tyagayyar, "Sami Radu" by Koteeshwara Ayyar and above all, the extremely popular "Korina Vara Mosagu" by Patnam Subbramanya Ayyar.

There are two Janya-Ragas of this Melakarta, they being "Gnaana-moorthi" in which the Nishada is omitted in both the Arohana and Avarohana and Raga "Kankanalankari" in which the Rishabha and Dhaivata are omitted in the ascent, the descent being full scale.

14. MANOHARI

Manohari, a derivative of the 22nd Melakarta, Kharaharapriya, is also a Raga created by Tyagarajaswami. The Swara-Scale is

Arohana Sa, Ri, Ga, Ma, Pa, Dha, $\bar{S}a$

Avarohana $\bar{S}a$, Dha, Pa, Ma, Ga, Ri, Sa.

The singular composition in this Raga, the song "Paritapamu Gani Yadina", is traditionally believed to be the very last composition of Tyagarajaswami. On the Nirvana day, the Bakula Panchami, Ayyarval is said to have first sung "Shyamasundaranga" in Dhanyashi as re-affirmation of his faith in Rama, his Ishta-Devata and thereafter sang extempore, "Paramatmudu" in Vaga-deeshawri, followed by this song in Manohari. Professor Sambamoorthy points out that Tyagarajaswami saw Rama, in person, twice (Ela Nee Daya and Bhavanuta) and saw Rama in his dream twice (Giripai Nela and Paritapamu). The scene portrayed in this song is that of Rama and Sita alone in a golden boat in the river Sarayu, with Sita recommending Tyagaraja's case for release from mortal sufferings. Rama promises deliverance in ten days' time, which Ayyarval reminds him of in "Paritapamu".

Manohari is the essence of pathos and the pallavi of this song rouses plaintive feelings, nearly drenching listeners in distress. It is a wonder as to how Tyagarajaswami could create such a moving Raga in the last moments of his life. There lies his greatness. Perhaps, this is the reason why "Paritapamu" is the first and last composition in Manohari.

15. ANALYSIS OF MANOHARI RAGAS

Let us briefly, apply the Ragavargeekarana norms to these Manohari Ragas and examine the results:

- a) The Majority are Bhashanga Ragas, only two Melakartas and two upanga Ragas are there in ten Manohari Ragas.
- b) Suddha Madhyama dominates - Prati-Madhyama is used only in Rama Manohari.
- c) We have two Sampoorana Melakartas, one Sampoorana Bhashanga Raga, the remaining being varja Ragas.
- d) Three Manohari Ragas have 'Vakra' or regressive swara characteristics. Most Ragas are krama Ragas.
- e) Apart from the two Melakarta Manohari Ragas, the remaining Ragas present a chequered pattern :

RAGA	AROHANA	AVAROHANA
Kamala Manohari	Audava	Shadava
Madhava Manohari	Sampoorna	Shadava
Isa Manohari	Sampoorna	Sampoorna
Saraswati Manohari	Shadava	Sampoorna

RAGA	AROHANA	AVAROHANA
Jaya Manohari	Audava	Shadava
Budha Manohari	Audava	Audava
Deva Manohari	Shadava	Shadava
Manohari	Shadava	Shadava

- f) Four Manohari Ragas, belong to the 22nd Melakarta, one the 23rd Melakarta, one is an upanga, of the 27th Melakarta one belongs to the 28th Melakarta group, two to the 29th Melakarta and the only Prati Madhyama Manohari Raga is the 52nd Melakarta Raga. We can notice that the Melakarta range from 22nd Raga to the 29th Raga predominates.
- g) Chatushruti Rishabha is present in all Manohari Ragas excepting Rama Manohari (Suddha Rishabha) and Kamala Manohari (Rishabha Varja)

The Ragas are fairly equally divided between Antara Gandhara and Sadharana Gandhara, the score being five and four respectively. Devamanohari does not have Gandhara prayoga.

Eight of the Manohari Ragas have Chatushruti Dhaivata, the exceptions being Budha Manohari (Varja) and Kamala Manohari (Suddha Dhaivata).

Isa Manohari has both Nishadas and Budha Manohari none. The other eight Ragas are equally divided between Kaishiki and Kakali Nishada

This is a striking feature. The use of Chatushruti Rishabha and Chatushruti Dhaivata appear to play a role, appear to be a common link in these Manohari Ragas.

- f) All are Sarvakalika Ragas, when viewed in a broad perspective
- g) Many Manohari Ragas have shravana Samya (similar-sounding) Ragas with subtle differences. I furnish the Shravana-Samya Ragas in brackets :

Deva Manohari (Durbar), Kamala Manohari (Jaganmohini)
Gouri Manohari (Kirvani), Isa Manohari (Umabharanam)
Saraswati Manohari (Malavi) and Manohari (Suddha Bangala).

16. INFERENCE

The Manohari Ragas are Sarvakalika Bhashanga - dominated Ragas with predominance of Chaturshruti Rishabha and Chatusshruti Dhaivata. Madhyama is strong in some Manohari Ragas. These were Ragas, in which Rarijakatva or grace came mainly from Ri, Ma and Dha. These Ragas do leave impressions on our minds but lack the grandeur of Vishada Ragas like Todi or Kalyani or Sankarabharanam. From the Alapana point of view, the Manohari Ragas have limitations. Similarity is not merely in name; there are similarities in the Swara-structure as well. Perhaps, the Manohari Ragas were semi-classical Ragas, light on the ears. They are worthy of the suffix 'Manohari'.

The nominative dedications, by name, to various Deities, does not show any clear pattern though there is some relevance. I pointed out the astrological link in Gouri Manohari, Deva Manohari, close to Darbar, could signify the congregation of celestial powers and is perhaps, the inspiration for the question posed by Tyagarajaswami in "Evarikai Avataram". Muthuswami Dikshitar very aptly dedicated the song in Madhava Manohari to Lakshmi, the beloved of Madhava. In the sequence of presentation, I adopted the pattern of starting with a Sarva Deva Namaskara Raga Deva Manohari and ended with simple Manohari, a Raga rendered by Ayyarval just prior to his Nirvana. The intermediate order follows Kamala - Gouri - Isa etc., which has a musical and musicological significance. Please recall "Kamala Gouri Vageeshwari - Garudadhwaja - Shiva", the order of obeisance adopted by Tyagarajaswami in his song "Vidulaku Mrokkeda". Perhaps, this aspect warrants deeper research.

Apart from these ten Manohari Ragas presented, there are two more Ragas, Amba Manohari and Lalita Manohari. Nothing is known, even about the Swara-structure, of Amba Manohari and it is merely but regrettably, a name only. Lalita Manohari is a derivative of the 22nd Melakarta, with Rishabha Varja in Arohana and Dhaivata Varja in the Avarohana. I have not come across compositions or textual references, in and of this Raga. Hence, their exclusion.

17. EPILOGUE

It is fashion nowadays, in certain circles, to decry Karnatic Music in toto. The evolution of Karnatic Music was systematic and not accidental. Musicologists classify this evolution into four periods :

- a) Primary and Formative Period - ca 2000 B.C. to 500 A.D.

- b) Expository and Expansive period - ca 501 A.D. to 1300 A.D.
- c) Reconciliatory and revaluative period - ca- 1301 A.D. to 1750 A.D.
- d) Creative and Interpretative period -ca. 1751 A.D. onwards.

The cycle of creation and interpretation, this period starting with the advent of the Trinity, should continue and prosper. It has become essential and incumbent, in present days, to repeatedly substantiate that Karnatic Music is system - based and system-oriented. The worthness of this paper is related to the object of substantiation, atleast to some small measure.

LIST OF SAMAKSHA-PRASHNA KRITIS BY TYAGARAJASWAMI

Etula Brotuvo (Chakravakam), Evarani Nirnayinchirra (Devamrutavarshini), Evarura Ninnuvina (Mohanam), Evarimata (Khamboji) Ethavunara (Kalyani), Elanidayaradu (Athana), Elavataramethu (Mukhari), Evarikai Avataram (Devamanohari), Endundi (Darbar), Enthavedukundu (Sarasvati Manohari), Enduku Nirdaya (Harikhamboji), and Enduku Dayaradu (Todi).

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**RAGALAKSHANA IN CARNATIC MUSIC:
THE GRANDEUR OF TODI**

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RAGALAKSHANA IN CARNATIC MUSIC - THE GRANDEUR OF TODI

1. INTRODUCTION :

कला कलायाः वमणीय वसंकृतिः सदा द्रद्युस्वां कचिदं यत्र पराम्।
जागृष्व देहाश्च यथार्थं जीवन्, गतास्ततो भारत भूति भागतम्॥

In our country, culture is an ingrained idiosyncrasy which was assimilated over the course of generations, paramparas, into existential life, the Yathartha Jivana. Our country is Bharath, which name is symbolic of Bhava (substance), Raga (attraction) and Tala (rhythm). Classical Indian music is a culmination of Bhava, Raga and Tala. Muttuswami Dikshitar has used expressions such as :

भाव राग ताल मोदिनी।
भाव राग ताल विष्णुसिनी॥

2. WHAT IS A RAGA :

A raga is a melodic concept, a pleasing sound created and ornamented by the progressive and constructive use of fundamental musical notes called Swaras. Swaras are seven in number - Sa, ri, ga, ma, pa, dha and ni. These seven swaras form the basic scale. There are and can be only seven notes or swaras in any music, in any sound that we can hear. The humming, strumming or blowing of these swaras in ascending or descending order, in permutations and in regular or irregular combinations produce a melody, pleasant to the ears, which is called Raga. Aesthetic pleasure in listening is directly interrelated to the melodic content of music. Unmelodic music can never be pleasing to the ears.

Govinda Dikshitar describes a Raga, in "Sangita Sudha", as a combination of Swaras that brings about an emotional upsurge filling the ears and minds with an infinite form, devoid of verbal expression, invisible to the eyes, yet manifesting as a musical principle in the mind of the musician, with minute "kalapramanas" lying within the realm of Manodharma and as an aesthetic potentiality endowed with the power of progression. Raga, verily, is the soul of our music.

The sequence of Swaras, in permutation and combination, has to be regulated for melodic maintenance or amelioration. All musical sequences should conform to some concepts and regulations. The classification of such concepts results in a multiplicity of Ragas, to which identity is imparted by means of a name.

3. EVOLUTION OF RAGAS :

The seven swaras were ascribed in the primeval days to sounds produced by birds and beasts such as the bull, the goat, the elephant, the peacock and the nightingale. Swaras could have originated from birds and beasts but their combination and permutation are too complex to be learnt from the bees and birds. The combination of swaras in a particular pattern, might have theoretically existed, which the listeners might have been unaware of. It is safer to construe that Ragas were discovered than created. Even

discoveries were achievements, indeed. The cycle of creativity or of discovery, has been continuous. Ramaswami Dikshitar discovered the Raga Hamsadhvani, while Ragas like Suposhini, Rasali, Maruva-Dhanyashi, Karnataka-Bhag were created by Tyagarajaswami. In the recent past, the Raga "Kadana-kutoohalam" was created by Patnam Subramania Ayyar, while exotic Ragas like Saranga-Mallar, Guhamanohari, Niroshtha etc. were brought forth by Muthaiah Bhagavathar.

4. RAGALAKSHANA IN CARNATIC MUSIC :

Classical music is a system which was synthesised, codified and classified centuries ago. Such classification of Ragas is called Ragalakshana and the first reference thereto is seen in Bharath's "Natya Shastra."

We find passages on Ragalakshana in Matanga's "Brihaddeshi", in Narada's "Sangita Makaranda", in Sarangadeva's "Sangita Ratnakara", in Govinda Dikshita's "Sangita Sudha" and in Venkatamakhin's "Chaturdandi Prakashika". Perhaps, Matanga and Narada preceded the era when classical music came to be known as Carnatic Music. Nevertheless, one traces the origins of Ragalakshana to their works.

Ragalakshana is dealt with, in depth, in "Chaturdandi Prakashika", in King Tulajaji's "Sangita Samrutha" and in Subbarama Dikshitar's "Sangita Sampradaya Pradarshini".

5. Classical music, is closely associated with Sanskrit, a language known for terminological exactitude. In Sanskrit, each word, each term, has a specific and distinct meaning and significance. For example, "Pramana" means proof and "Prameya" means that which is proved. "Lakshana" denotes the inherent qualities, while "Lakshya" means the goal to be attained with the inherent qualities. For Ragas, "Lakshana" signifies the essential, natural and inherent traits of a melody and "Lakshya", the exposition or presentation thereof. Another way of clarifying these terms would be that the theoretical and musicological aspects of a Raga are covered by "Lakshana" and that the pedagogic and performing aspects come under "Lakshya".

Lakshana and Lakshya are equally important, in Carnatic Music. A complete musician is one who is well versed in both facets. One recalls the tribute paid by Konerirajapuram Vaidyanatha Ayyar, to Ramanathapuram Srinivasa Iyengar, describing the latter as a Lakshana-Lakshya vidwan.

6. NORMS FOR EVALUATING RAGA-LAKSHANA :

In the evaluation of the inherent characteristics or Lakshana of a Raga, about forty criteria have to be considered. It would be an onerous task to examine each criterion. The main criteria, condensed to ten, are :-

- 1) Is the Raga a Melakarta (main scale) or Janya Raga (subordinate scale)?
- 2) Is the Raga a Moorchana - creating Raga or an Amoorchana Raga?
- 3) Are there any Anya (extraneous) swaras in the Raga ?
- 4) Which are the swaras used in the Arohana (ascending scale) and in the Avarohana (descending scale) ?
- 5) Which is the Jiva (most important) Swara of the Raga and which are the Raga-chhaya (reflective of the nuances) Swaras of the Raga ?

- 6) To what extent could Gamakas (elongation) be used with Swaras of a Raga ?
- 7) Which are the Graha or Arsha (from which rendition can start) Swaras ?
- 8) Which is the Amsa-Swara (steady, on which one can dwell for a long time) ?
- 9) Which are the Nyasa (terminal swara in a flight of swaras) Swaras ?
- 10) Does the Raga allow singing of Swaras in specialised forms such as Janta and Thatu types ?

7. CLASSIFICATION OF RAGAS IN CARNATIC MUSIC :

In Carnatic Music, three methods are in vogue in the classification of Ragas.

(a) Method-I

- "Margi" Ragas are those which were traditionally taught, essentially demonstrative of "Lakshana" criteria.
- "Deshi" Ragas are those of folk-origin.

(b) Method-II

This method is but a partial modification of the earlier method.

- "Doora" Ragas are Lakshana-based Ragas which are difficult to render.
- "Naya" Ragas are Ragas which can be easily sung.
- "Deshiya" Ragas are those derived from folk-music.

(c) Method-III

- Ragas with all seven swaras are called "Sampoorna".
- Ragas with six swaras only are called "Shadava".
- Ragas with five swaras only are called "Audava".

The Swara-based classification of Ragas was very much in vogue even before Venkatamakhin and Govinda Dikshita. At the time of Vara-Siva Yogi or Kollegal, a sixteenth-century contemporary of Purandaradasa, the system of thirty-two Swara-based classification of Ragas was well-known as "Battees-Raga" and was used in tuning the sayings (Vachanas) of Saint Basaveshwara. In the seventeenth and early part of the eighteenth century, Venkatamakhin and Govinda Dikshita formulated respectively the A-sampoorna (Incomplete) scheme of Melakarta Ragas and the Sampoorna (Complete) scheme of Melakarta Ragas, which are used nowadays and as per which, the division of Ragas was into-

- Melakarta Ragas (Main scales)
- Upanga Ragas (Subordinate scales)
- Bhashanga Ragas (Hybrid scales)

An Upanga Raga has the same scale as its parent Raga, though not necessarily in the same sequence. A Bhasharga Raga is one in which Swaras extraneous to the parent Raga are used to impart melodic grace and lilt.

8. EXPOSITION OF RAGAS :

Music, in the formative stages, concentrated more on the classifications and rules of Ragas. Later, accent was laid on the exposition of the Ragas, to show the vitality, the grace and the nuances. This exposition, called the 'Alaap' or the 'Alapana', was without words. The infusion of words and thereby, 'Bhava' (substance) came later, which development was in four stages, known as the 'Chaturdandi' or the four pillars. These four forms of classical music (with words) were the Tnayam, the Gitam, the Prabhandham and the Kriti. The Kriti or Kirtana came to be only when Raga and Bhava got synchronised with Rhythm (Tala).

The characteristics and the beauty of a Raga can be revealed by :

- "Alapana" (singing of the Raga without words)
- "Kriti" (singing of a song)
- "Swaraprasthara" (singing Swaras of a Raga in melodic patterns)

9. RULES FOR ALAPANA OF A RAGA :

Alapana of any Raga should be in accordance with six rules called 'Angas'. The six rules are :-

- Akshiptika
- Raga Vardhini
- Vidari
- Sthayi
- Vartini
- Mutthayi

The revelation of a Raga at the commencement of an Alapana is called Akshiptika and is also known as 'Eduppu'. Listeners should be able to identify the Raga no sooner a performer starts the Alapana. Raga-Vardhini and Vidari pertain to the development of the Ragas. Sthayi is an important and pleasant phase of the Alapana, where the development is systematic, orderly and artistic. 'Vartini' relates to return or descent and 'Muthayi' means an embellished finish. I state these facts only to substantiate that guidelines were prescribed long back, for Alapana, which alas ! are seldom observed.

THE GRANDEUR OF TODI

10. TODI THE MELAKARTA RAGA :

Todi, an ancient Raga is the eighth Melakarta-Raga in the scheme of seventy-two Melakarta (main-scale) Ragas. The seventy-two Melakarta Ragas are grouped into twelve "Chakras" (cycles) of six Ragas each, of which the second is the Netra Chakra. "Netra" means the 'eye'. Todi is the second Raga of this Chakra and is akin to the right eye. In Venkatamakhin's scheme it is called Jana Todi, while in the Kadapayadi scheme, it is called Hanuma-Todi. Though the prefixes "Jana" and "Hanuma" were primarily used for an alphabetic count in Sanskrit, it was not without significance. 'Jana' indicated that this Raga was for and of the masses, while the reference to Hanuman symbolised the devotional fervour that could be generated by renditions of or in this Raga. Perhaps, Todi is the first Melakarta Raga that grips the attention of listeners.

11. RAGALAKSHANA : STRUCTURE OF TODI RAGA

Todi is a complete, "Sampoorna" Melakarta Raga, with all seven swaras in proper order in both the Arohana (ascent) and the Avarohana (descent). It is a Moorchana-Karaka Raga devoid of any Anya Swaras. The swaras constituting this Raga, other than Shadja (Sa) and Panchama (Pa) are :

- Ri - Suddha Rishabha
- Ga - Sadharana Gandhara
- Ma - Suddha Madhyama
- Dha - Sudha Dhaivata
- Ni - Kaisiki Nishada.

Ga, Ma and Dha are the Raga Chhayya Swaras of Todi.
Ga, Ma, Pa, Dha and Ni are the Nyasa Swaras of Todi.
All Swaras can be taken as Graha or Arsha Swaras, in Todi.
Madhyama can be treated as the Amsa Swara.

Gamaka abounds in this Raga and Todi is called Sarva Swara Gamaka Varika Raga, as all swaras can be sung with Kampita Gamaka.

Janta Swaras like GaGa, MaMa, DhaDha
MaMa, DhaDha, NiNi
DhaDha, Nini, SaSa can be sung in Todi.

Thatu Swaras that can be sung in Todi are :
Ni Ga Ri Ni/Dha Ni Ri Ni Dha Ma/and Ga Ma Ni Dha Ma Ga Ri Sa/

Some Vishesha or special Prayogas, which reflect the beauty of this Raga are :

Dha Ni Sa Dha/Ri Sa Dha/

Todi is a Tristhayi Raga, a Raga which can be sung in three octaves.

12. MUSICOLOGICAL ORIGIN OF TODI

Sama Veda is the first Moorchana of our system. By Graha-Bedha, other moorchanas were formed, in which Shadja-Grama was formed, from Tarasthayi Shadja to Madhyasthayi Rishabha (i.e.)

Sa, Ni, Dha, Pa, Ma, Ga, Ri

Todi is the Rishabha Moorchana of the Shadja Grama. In this process, if Ri, Ga, Ma, Dha and Ni of Todi are taken respectively as the Shadja and developed by Graha-Bedha, we get strains of Kalyani, Harikambhoji, Nata Bhairavi, Sankarabharanam and Karaharapriya, in that order.

This is too vast a subject for discussion here. Suffice would it be, if one takes into cognisance the origin of Todi, as the Rishabha Moorchana of the Shadja Grama.

13. SONOGRAPHIC ANALYSIS OF TODI

Mere rendition of the seven swaras without any Gamaka, does not produce a Raga, in the real sense. It is the fusion of Gamaka with the Swaras that makes the beauty inherent in a Raga.

Sonographic analysis of Ragas can be done in a geometrical pattern, to portray the scope of exposition of each Raga.

A Kampa-Vihina (low oscillatory Gamaka level) Raga like Abhogi gives a Triangular shape, indicative of limitations in exposition and development. Room is there only at the bottom. Add 'Ni' to Abhogi and room is made at the top. Yet restrictions prevail in SriRanjini Raga, which is the second sonographic depiction.

An irregular contour like Nilambari produces an assymetrical pattern. Hence, the difficulty in rendition. This is the third picture. The lilt of this Raga is in the smooth descent. See the sonograph of SriRaga. Extra space or pockets are created indicative of expansive scope. This is characteristic of Ghana Ragas.

Todi, a Sampoorana Raga has a symmetrical pattern like a pandal or temple-tower. Todi has perfectly symmetrical tetrachords.

14. COMPOSITIONS IN TODI RAGA :

I venture to soften the initial theoretical introduction by means of compositions rendered by eminent musicians.

The repertoire in Todi is very large, right from Gitam or Varnam, to Padam and Tillana. I have compiled a fairly exhaustive list in this brochure, and trust that this list would be useful to readers.

The first reference, needless to say, is to the Lakshya-Gita in Todi, composed by Venkatamakhin, "Arre Raja Raja Gita", the authentic notational version of which is available in the "Sangita Sompradaya Pradarshini". This Gita is set to Jhampa-Tala.

Amongst Tana Varnas, the masterpiece is the Ata-Tala Varna, "Kanakangi", composed by Pallavi Gopala Ayyar and dating back to the pre-Trinity period. The delectable Swarajati Composed by Shyama Shastri, "Rave Himagiri Kumari", deserves the place of pride, in this category. Muttuswami Dikshitar has composed a Chowka-Kala, Adi-Tala, Varna in Todi, "Roopamu Joochi". There is a Varnam composed by Palaghat Parameshwara Bhagavathar, which is not in wide circulation. The recent Adi-Tala Varna by Patnam Subramania Ayyar, "Era Napai", is well known and liked. However, the rarest Varna is a Swarakshara or a Swarasthana Varna by Ramaswami Dikshitar, "Sarigani Dani". "Sarigani Dani" means "she is not proper", the words being identical to the swaras Sa, Ri, Ga, Ni, Dha, Ni.

Coming to Kritis in Todi Raga, I refer to a pre-Trinity period composition by Pallavi Gopala Ayyar, in which you could discern the pristine purity of Todi Raga, the song being "Amba Nadu Vinnappamu".

15 TODI RAGA AND THE TRINITY :

Todi was a Raga favoured by the Trinity of Carnatic Music. Tyagaraja has composed twenty-six songs and Muthuswami Dikshitar, nine songs. Dikshitar's nine songs in one raga is a rarity. Apart from the famous Swarajati, Shyama Shastri has to his credit, three kritis, all of which are superb. Let us look at the manner the Trinity did handle Todi Raga and examine their compositions :

a) Tyagarajaswami : Apart from the quantitative magnitude of his compositions, a little known and less appreciated fact is that he has virtually used all swaras of Todi to start his compositions with (i.e.) many swaras as Arsha swaras. Examples are :-

- | | |
|---|--------------------------------|
| - Dasharathe Ni Runamu | - Starts on Mandarasthayi Dha. |
| - Aaragimpave
Kadathera Rada | - Start on Madhyasthayi Sa |
| - Karunajoodavamma
Brindavana Lola | - Start on Ga |
| - Kaddanuvuriki | - Start on Ma |
| - Chesinadella Marachitivo
Koti Nadulu | - Start on Pa |
| - Emi jesite emi
Datsukovalena | - Start on Dha |
| - Ni Daya Ravale | - Starts on Ni |
| - Koluva Maragada | - Starts on Tarasthayi Sa |

This is an unparalleled feat.

To crown this achievement, we find the Kriti "Endu Daginado" to be a capsule containing Todi Raga. In the Pallavi itself, we have passages set to Vilamba Kala (slow tempo), Madhyama Kala (medium tempo) and Durita Kala (fast tempo) and the tune-span covers three octaves, Mandara, Madhya and Tara Sthayis. This creativity is non-pareil.

The Pallavi of the song, "Varidhi Neeku" is such that one gets the impression that a garland of sangatis was woven. It would be time-consuming to discuss at this juncture the Bhavas of Tyagaraja's kritis in Todi. I venture to refer to "Emi Jesiteppemi", one of the finest compositions of Tyagaraja, and its rendition by Sri Ariyakudi Ramanuja Iyengar.

- b) Muttuswami Dikshitar : The most popular kriti by Dikshitar, in Todi is "Sri Krishnam Bhaja Manasa", dedicated to Lord Krishna of Guruvayoor. In "Sri Subrahmanyam", one is thrilled by the use of the elongated Ga in the Charana, as well as by the Madhyamakala passage starting with "Shatayuh Prada". "Dakshinayani" reflects the quintessence of the Raga. Above all, we have the superbly structured kirti "Kamalambike", from the Navavarana series.
- c) Shyama Shastri : The three compositions of Shyama Shastri in Todi are "Ninne Namminanu" "Kiarunanidhi Ilalo" and "Emani Migula Varnintu", the last of which is rarely heard.

16. POST-TRINITY COMPOSITIONS IN TODI :

- a) Swati Tirunal : Apart from the popular "Sarasijanabha Murare", we have "Mandarakara" in Tripura Tala, "Pankajaksha Tava" in Rupaka Tala and the Utsava Prabandha composition "Pankajakshanam" in Mani-pravala. This Mani-pravala song is prefaced by a lovely verse or padya, which I take leave to present.
- b) Other composers : Since I have furnished a compendium of songs in the annexure, I restrict myself to citing a few outstanding compositions such as "Amba Nannu Brova" by Anayya, "Meena Lochani" by Muthaiah Bhagavathar, "Sri Venkatesam" by Poochi Srinivasa Iyengar and "Karthikeya Gangeya" by Sri Papanasam Sivan. Todi has remained vibrant and vivante, despite the passage of time, which would be evinced from this modern composition.

17. RASA-BHAVA IN TODI

Some persons are of the view that Todi Raga brings out only Karuna Rasa. This view may be valid for Ragas like Sahana but compositions in Todi are reflective of Navarasas, I submit, to substantiate which I give these examples:

- Munnu Ravana (Tyagaraja) - Veera Rasa (Valour)
- Enduku Daya Radu (Tyagaraja) - Karuna Rasa (Sympathy)
- Koti Nadulu (Tyagaraja) - Adbhuta Rasa (Wonder)
- Chesinadella (Tyagaraja) - Hasya Rasa (Humour)
- Enu Baradeyo (Purandaradasa) - Vibhatsa Rasa (Revulsion)
- Era Napai (Patnam Subramanya Ayyar) - Roudra Rasa (Anger)
- Dasharate (Tyagaraja) - Shanta Rasa (Beatitude)
- Roopamu Joochi (Dikshitar) - Sringara Rasa (Beauty)

The majestic scene of Rama, seated on a throne, bow in hand, etched by Tyagaraja in the song "Koluva Maragada" is unforgettable. This is a unique song, in which one experiences several Rasas and Asaktis.

Adequate emphasis must be laid on clarity of diction, when singing compositions in languages other than one's mother-tongue. Performing artists should render compositions only after grasping the meaning and import of every word in the song that they intend singing. The crime of mispronunciation is called verbicide. In "Koluvamaragada", Tyagarajaswami beseeches Lord Rama to have some milk, with the words, "Akali Teera Palaragimpave". We come across names like Venkappa, Thimmappa and Murugappa - but verbicide in the passage mentioned produces a new name "Akali Teerapa". I leave it to this court to decide whether this offence is culpable verbicide amounting to murder.

"Koluvamargada" is a colossus amongst compositions in Todi Raga and deserves special treatment.

18. RHYTHMIC STRUCTURE OF COMPOSITIONS IN TODI RAGA :

This presentation would be incomplete if the rhythmic aspects are not examined. Tyagarajaswami has used seven talas in his compositions - Adi, Deshadi, Roopaka, Chapu, Jhampa, Tishra Laghu and Tripura Talas. Pallavi Gopala Ayyar's Varnam, referred to earlier, is in Ata Ta'la. Subbarama Dikshitar has composed a Sanchari-Gita in Mattya Tala. I am not aware of any composition in Dhruva Tala. Could anyone enlighten me ? Muttuswami Dikshitar has used Adi, Chapu and Roopaka Talas and the grandeur of Vilamba Kala (slow movement) is seen in most of his compositions. The majority of Tyagarajaswami's songs are set to Madhyama-Kala (Medium Tempo). This led to a view that only slow or medium movements suited Todi Raga. The past master in laya that he was, Shyama Shastri, disproved this view by means of his song "Karunanidhi Ilalo", in fast tempo, in Adi Tala with Tishra Nadai.

19. INSTRUMENTAL RENDITIONS IN TODI :

- a) String Instruments : Violinists and Vainikas revel in renditions of Todi Raga. The hypnotic spell cast by Veena Seshanna of Mysore, by melodic and rhythmic patterns, is remembered even now. Many rasikas swear by Dwaram Venkataswami Naidu's version of "Munnu Ravana", in Todi, which he played on the violin.
- b) Wind Instruments : Nagaswara Vidwans scaled unprecedented heights when playing Todi Raga. A rasika once asked me as to why flautists were lukewarm to playing Todi Raga. I was unable to satisfy him instantaneously but venture to do so now, before this august gathering Sarngadeva, while describing Alapana of Todi on the flute, states that a two-stage approach is necessary; firstly, with ma as the sthayi note and oscillating Panchama, the third note in fast tempo and the fourth in Vilamba after which the playing of the first Svasthana in Todi has a pause or halt on the Swara Ma. The second svasthana starts from ma, the sthayi note and ranges between the two panchama swaras, with Sanchara going as far as the sthayi Swara. The third and fourth svasthanas include the ascent upto the sixth swara and the descent to the Graha Swara. Much effort is called for, in this exercise, which perhaps, manifests as reluctance.

20. TODI IN ANCIENT LITERATURE :

Todi Raga has a remarkable historical background, supported by the existence of a strong textual tradition. This Raga is mentioned in ancient treatises on classical music.

Sarngadeva of the thirteenth century gives the Lakshana of Todi, in **Sangita Ratnakara**, as follows :-

विकाशीमध्यमोद् भूतः षडवो गपदुर्बलः।
न्यासांशमध्यमस्तारो मध्यमग्रहसयुतः॥
मध्यमांशग्रह न्यासा स्तारा कम्पपञ्चमा।
समेत स्वरा मन्द्रगान्धारा हर्षकारिणी॥

In the **Sangita-Sudha**, Ma is said to be the Amsa, Nyasa and Graha Swara of Todi Raga :

अङ्गः षडवरागस्य सम्पूर्णच समस्वरम्।
षड्जतारा गमन्द्राच न्यासांशग्रहमध्यमा॥
तोडी नाम प्रसिद्धोऽयं रागो हर्षे निशुज्यते।

The discription of Todi in the "**Ragavibodha**" conforms to the present-day version with the characteristic **Kampita Gamaka** :

तोडीमेले साधारणकैशिकिनौच शुद्ध सरिपमधाः।
तोडी प्रमुखवा रागा मेलान्प्रादुर्भवन्त्यस्मात्॥

The version in "**Sangrahachoodamani**" is similar to this Shloka. The **Aumapatam** has a one-line reference to Todi :

सनिदप मगविस्सा गस्सा तोडी निगद्यते।

However, the "**Brihaddeshi**" and the "**Sangitasaramruta**" make no mention of todi, by name.

21. VISUAL IMAGES OF TODI :

From the abstract and audio, we now come to visuals. Visual depiction of a Raga is not prevalent in South India. Many are aware, I presume, of the Raga-Ragini miniature paintings, in Hindusthani music. Somanatha, in "**Raga-Vibodha**", describes Todi Raga thus :

"A girl, green in colour, dressed in dull-coloured clothes, decorating herself frugally, lives in the forests, playing the flute and possessing a pet-deer - this is the image of Todi."

Somanatha, again, describes **Turushka-Todi** as :

"A chaste woman with a big hair-knot, white in colour, wearing a long blue dress, chanting the name of her lover, whose absence she is unable to bear, with beads in her hand."

Damodara Mishra's image of Todi is :

"A woman, shining in white colour as a dew of jasmine flower, covering her body with camphor and sandal paste, one hand on the Veena and the other playing with a deer."

22. VENKATAMAKHIN'S VIEWS ON TODI :

Venkatamakhin has branded Todi as an "Authra Raga", a raga imported from the North. Many scholars oppose this view and even Subbarama Dikshitar accepts Venkatamakhin's view with reservations. Professor Sambamoorthy has pointed out that there were accepted musical formats and passages like "Matta Kokilam", in Todi, which were sung in bygone eras. There are several passages in Todi Raga, in the music of Kathakali and Yakshagana, ancient classical and folk dances from the deep South. The equivalent of a Janaka-Raga in Thevaram music was "Pann" and a Janya Raga was called "Palai". Abraham Pandithar asserts that the Todi-Raga-Scale is found in Thevaram music and that it is called "Sevvazhi-palai". Todi was in vogue in the South, several centuries back and it is incorrect to construe Todi as an imported Raga.

Difference of opinion prevails on another observation made by Venkatamakhin:-

Todi is a Raga to be rendered only in the evenings. Todi has been defined as a morning-Raga by Lochana Kavi, in "Raga-Tarangini". Upanga Ragas of Todi like Asaveri and Dhanyashi are considered to be forenoon-Ragas. Todi, a Poorvanga-Raga, precedes in the sequence of classification, Upanga Ragas of the 22nd Melakarta, like Shree, Manirangu and Madhyamavati - which are considered to be Ucca-Kala (Mid-day) Ragas. Venkatamakhin's views lack support.

23. RECENSIONS OF TODI RAGA :

When at Madras sometime back, I met an American lady, who was studying Kavuthuvams of Bharathanatyam. Kavuthuvams, with complex laya patterns such as Mattapana, Kottari and Takkari Talas, is too complex a subject, known only to a few Nagaswara Vidwans and Nattuvanars. Our culture has gone Westward ho ! What would be the American perception on Todi ? Perhaps, "I like your toddy (Todi), boody heady stuff."

The normal swara-scale in Todi without the swara Pa, results in a Raga which is called Suddha-Todi. There are two known kritis in Suddha Todi, seldom heard in concerts and they are "Matanga Kanyam" by Sri Jayachamaraja Wodeyar and "Gana Lola Nannu Brovu" by Venkatanarayana Charulu. Other recensions of Todi are Chaya Todi, Marga Todi and Turushka Todi. In Turushka Todi, a sampoorana upanga Raga, dha and ni are stressed while ga becomes an Alpa (feeble) swara. The prefix or epithet "Turushka" is indicative of links with Turkey. In this Raga, Ma is used as the Graha, Nyasa and Amsa swaras and this Raga is to be sung at midnight. Ahobila and Sarngadeva refer to Chaya Todi, in which Raga, the swaras Ri and Pa are eschewed. Marga Todi is without the swara Pa but is different from Suddha Todi as Sa is the Nyasa and Ma the Amsa Swara and as the moorchana starts with Dha. Marga Todi is a morning raga.

In the absence of unanimity of views, I refrain from discussing the structure of Deshiya-Todi. Tyagarajaswami is said to have composed his first song, "Namo Namo Raghavaya" in this Raga. Musicologists integrate this Raga into the main Raga, as a result of which four compositions of Tyagarajaswami in this Raga are added to twenty-six in the main Raga, taking the tally to thirty pieces.

By sheer coincidence, the consecration of the Gopuram at Sri Rangam took place this morning. It would, therefore, be in the fitness of things if we recalled Tyagarajaswami's SriRangam Pancharatna Kriti in Deshiya Todi.

24. TODI AND FAMILY PLANNING

A doyen of the Marathi cultural world and connoisseur of fine arts once observed about the emergency in 1975 as follows :-

"In these days of despondency, when the emergency pervades public life, one sought to overcome the depression through spiritual solace. As a Hindu, I had some habits, one of which was to read passages from the Bhagavat-Gita, which habit I thought, would soothen my emotions. Alas ! I discovered that the emergency did not spare the Bhagavat-Gita too ! When I opened this book, the first thing that I noticed was that the Gita starts with the words "Sanjay Uvacha" - Sanjay says."

If analogous liberty is permitted, Family Planning seems to have subdued Todi Raga. Mayamalavagowla, Harikhamboji and Sankarabharanam have about forty to fifty Upanga and Bhashanga Ragas each, while poor Todi has less than ten ! Nagavarali, Asaveri, Punnavarali and Dhanyashi are Upanga Ragas of the Todi family. Amritavahini, Suddhaseemanthini and Sindhu Bhairavi are derivatives of Todi. A small but happy family !

25. RENOWN^{ED} PERFORMERS OF TODI RAGA

- a) Todi Seetharamaiah, who rendered this Raga for eight days at the court of King Serfoji in Tanjore, without repeating any sanchara of swaras. Anyone game for a repeat session?
- b) Nagaswara Vidwan, Tirumarugal Natesan, whose adopted son was Rajaratnam Pillai.
- c) The famous flautist, Sarabha Shastri.
- d) Ariyakudi Ramanuja Iyengar, whose repertoire included more than forty songs in Todi Raga alone.
- e) Above all, Nagaswara-Chakravarti Sri Rajaratnam Pillai, who played Todi Raga at a temple festival from 8.30 p.m. to 3.30 a.m. Todi was Rajaratnam and Rajaratnam was Todi.

26. ANECDOTES AND INCIDENTS RELATING TO TODI

- a) Maha Vaidyanatha Ayyar, Patnam Subramania Ayyar and Kunnakkudi Krishna Ayyar congregated at the coronation of Bhaskara Setupati

of Ramnad and rendered in their separate concerts, in their own inimitable styles, the Pallavi "Jaya Jaya Ravikula Raja, Vijaya Raghunatha Sri Bhaskara Swami" in Todi Raga, to Jhampa Tala, Ateetha Griha, at 3/4 count. All three performances were superb. At the end of the concerts, Vaidyanatha Ayyar stated that the art of Pallavi-expression was Krishna Ayyar's forte, whilst the art of embellishment was that of Patnam Subramania Ayyar. Krishna Ayyar reciprocated stating that none could come near Vaidyanatha Ayyar in Alapana. People heard these sincere but mutual compliments with great rapture.

- b) At a concert in Knapattu in Chettinad, Sarabha Shastri played an entherial alapana of Todi Raga, on the flute. After listening to Shastri, Tirumarugal Natesan exclaimed whether he or any other artist would venture to play Todi Raga again !
- c) An ailing Ramanathapuram Srinivasa Iyengar, with a fractured leg, resisted surgery. He prayed to Lord Venkatesa of Tirupati to cure him, his prayer being in the form of two songs, the first of which was "Sri Venkatesam" in Todi and the second "Saragunapalimpa" in Kedara Gowla.

27. DEVARANAMAS IN TODI RAGA :

There is no authentic notational record of Devaranamas composed by Purandaradasa. "Dasara Kritigalu", a book published sixty years back, gives five Devaranamas in Todi, all of which have been included in the list in the annexe of the brochure

28. PALLAVIS IN TODI RAGA :

Well known Pallavis in Todi Raga are "Meenakshi Mamadurai" and "Velavane Ninadu" in Adi Tala, "Vennai Tinna Chinna", in Triputa Tala and the difficult Pallavi "Mamaramum Nizhalum", in which the first half of the Tala-Avrutti is set to Khandam and the second half to Tishram. Smt. D.K. Pattammal has given a rendition of this complicated Pallavi.

29. PADAMS AND JAVALIS IN TODI

The earliest Padam in Todi dates to the pre-Trinity era, by Gatikai Mooku Pulavar, in Tamil, titled "Aadiyaramba Kalviyile" and is given in notation by Subbarama Dikshitar. Other Padams in Tamil are "Ella Arumaigalum" by Ghanam Krishna Ayyar and the famous "Taye Yashoda" by Oothukadu Venkatasubba Ayyar. In Telugu, we have a Javali by Pattabhiramaiah, "Palimi Ela", which is occasionally sung by Smt. T. Brinda. Chinnaiah, the eldest of the Tanjore-quartet, has composed two Javalis in Todi, "Mosajesene" in Adi Tala and a Swarasthana-Javali, "Dani Sari Samani", in Mishra Chapu Tala. I am not aware of any Padam in Todi by Kshetrayya or Sarangapani of Karvetnagar and would be indebted to anyone who could enlighten me on this score.

30. TILLANAS IN TODI

Traditionally, only two Tillanas are sung in Todi. Kunnakkudi Krishna Ayyar composed the "Kamba-Ramayana Tillana", in which, passages from the Kamba Ramayana have been used in the Charana. The composer of the second Tillana was Ramanathapuram Srinivasa Iyengar, which was sung often by Sri Ariyakudi Ramanuja Iyengar.

31. EPILOGUE

It would be evident that I have ventured to present an Eka-Raga Cutcheri in Todi, starting from a Varnam, upto a Padam or Tillana. Songs in Sanskrit, Telugu, Kannada and Malyayalam were rendered by eminent artists from all states where Carnatic Music is practised. Curiously, no mangalam is sung in Todi, although there are mangalams in Asaveri and Dhanyashi, its Upanga Ragas. I can not present a mangalam, as I appeal to the Todi-Devata not to rest and continue to inspire us forever.

COMPILATION OF COMPOSITIONS IN TODI RAGA

NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
1.	Gitam	Arre Raja Raja Gita Charitra	Jhampa	Venkatamakhin
2.	Gitam	Ramayana Gitam	Tripura	Ramamatya
3.	Sanchari	---	Mattya Tala	Subbarama Dikshitar
4.	Swarajati	Rave Himagiri Kumari	Adi	Shyama Shastri
5.	Varnam	Kanakangi	Ata	Pallavi Gopala Ayyar
6.	Varnam	Era Napai	Adi	Patnam Subramania Ayyar
7.	Varnam	Shubhahamsa Gamane	Ata	Muthaiah Bhagavatar
8.	Swarasthana Varnam	Sarigani Dani	Adi	Ramaswami Dikshitar
9.	Chowka Varnam	Roopamu Joochi	Adi	Muthuswami Dikshitar
10.	Kriti	Tappi Bratiki	Roopaka	Tyagarajaswami
11.	Kriti	Brindavana Lola	Roopaka	Tyagarajaswami
12.	Kriti	Ninnuvina Sukhamugana	Roopaka	Tyagarajaswami
13.	Kriti	Aaragimpave	Roopaka	Tyagarajaswami
14.	Kriti	Evaru Teliyaga	Roopaka	Tyagarajaswami
15.	Kriti	Raju Vedala	Roopaka	Tyagarajaswami
16.	Kriti	Dorakuna Yani	Roopaka	Tyagarajaswami
17.	Kriti	Datsukovalena	Roopaka	Tyagarajaswami
18.	Kriti	Munnu Ravana	Jhampa	Tyagarajaswami
19.	Kriti	Ne Pogadakunte	Jhampa	Tyagarajaswami
20.	Kriti	Enduku Dayaradu	Jhampa	Tyagarajaswami
21.	Kriti	Endu Daginado	Tripura	Tyagarajaswami
22.	Kriti	Emi Chesitemi	Tripura	Tyagarajaswami
23.	Kriti	Varidhi Neeku	Chapu	Tyagarajaswami
24.	Kriti	Innalevvale	Chapu	Tyagarajaswami
25.	Kriti	Poddu Poyyeni	Chapu	Tyagarajaswami
26.	Kriti	Kaddanuvuriki	Chapu	Tyagarajaswami
27.	Kriti	Koluvameragada	Adi	Tyagarajaswami
28.	Kriti	Emani Matladitavo	Adi	Tyagarajaswami
29.	Kriti	Ni Daya Ravale	Adi	Tyagarajaswami
30.	Kriti	Koti Nadulu	Adi	Tyagarajaswami

NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
31.	Kriti	Karuna Joodavamma	Adi	Tyagarajaswami
32.	Kriti	Gati Nivani	Adi	Tyagarajaswami
33.	Kriti	Neevanti Daivamunu	Adi	Tyagarajaswami
34.	Kriti	Rookalu Padivelu	Adi	Tyagarajaswami
35.	Kriti	Chesinadella	Adi	Tyagarajaswami
36.	Kriti	Kadatera Rada	Deshadi	Tyagarajaswami
37.	Kriti	Dashrathi Ni Runamu	Deshadi	Tyagarajaswami
38.	Divyanama Sankirtana	Namo Namu Raghavaya	Tishra Laghu	Tyagarajaswami
39.	Divyanama Sankirtana	Re Manasa Chintya	Roopaka	Tyagarajaswami
40.	Divyanama Sankirtana	Hari Yanuvuri Sari	Adi	Tyagarajaswami
41.	Kriti	Kamalambike	Roopaka	Muthuswami Dikshitar
42.	Kriti	Dakshayani	Roopaka	Muthuswami Dikshitar
43.	Kriti	Palayamam Brihadishwari	Roopaka	Muthuswami Dikshitar
44.	Kriti	Mahaganapatim	Roopaka	Muthuswami Dikshitar
45.	Kriti	Ramachandraya	Chapu	Muthuswami Dikshitar
46.	Kriti	Vedaranyeswaraya	Adi	Muthuswami Dikshitar
47.	Kriti	Sri Krishnam Bhaja	Adi	Muthuswami Dikshitar
48.	Kriti	Sri Subrahmany	Adi	Muthuswami Dikshitar
49.	Kriti	Ninne Namminanu	Chapu	Muthuswami Dikshitar
50.	Kriti	Enani Migula	Adi	Shyama Shastri
51.	Kriti	Karunanidhi Ilalo	Adi	Shyama Shastri
52.	Kriti	Amba Nadu Vinnappamu	Adi	Shyama Shastri
53.	Kriti	Mandaradhara	Tripura	Pallavi Gopala Ayyar
54.	Kriti	Sarasija Nabha Murare	Chapu	Swati Tirunal
55.	Kriti	Pankajaksha Tava	Roopakam	Swati Tirunal
56.	Manipravala Kriti	Pankajakshanam	Roopakam	Swati Tirunal
57.	Kriti	Gana Lola Karuna	Adi	Swati Tirunal
58.	Kriti	Gaja Vadana	Adi	Chinnaswami Dikshitar
59.	Kriti	Amba Nannu Brova	Adi	Kumara Ettendra
60.	Kriti	Emani Pogadutu	Adi	Anayya Garbhapuri Vasar

NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITON	TALA	COMPOSER
61.	Kriti	Amma Nannadarinchij	Roopakam	Cheyur Chengalvaraya Shastri
62.	Kriti	Tribhuvaneshwari	Roopakam	Chinni Krishna Dasar
63.	Kriti	Sri Venkatesam	Adi	Ramanathapuram Srinivasa Iyengar
64.	Kriti	Satatamu	Adi	Ramanathapuram Srinivasa Iyengar
65.	Kriti	Bagaladeviya	Adi	Muthaiah Bhagavata
66.	Kriti	Meena Lochani	Roopakam	Muthaiah Bhagavata
67.	Kriti	Indira Namanu	Adi	Annamacharya
68.	Kriti	Vedalanu Kodandapani	Roopakam	---
69.	Kriti	Gajanana Yanuchu	Roopakam	---
70.	Kriti	Vazhimaraikkudu	Adi	Gopalakrishna Bharati
71.	Kriti	Ananda Natesa	Roopakam	Ramaswami Sivan
72.	Kriti	Kadaikkannokki	Adi	Papanasam Sivan
73.	Kriti	Kartikaya Gangeya	Adi	Papanasam Sivan
74.	Devaranama	Sevakatanade Ruchiye	Chapu	Purandara Dasa
75.	Devaranama	Enu Dhanyalo	Ata	Purandara Dasa
76.	Devaranama	Nine Daya Sampannano	Adi	Purandara Dasa
77.	Devaranama	Gummanelliha Taramma	Adi	Purandara Dasa
78.	Devaranama	Enu Baradeyo Brahma	Adi	Purandara Dasa
79.	Padam	Aadiyaramba Kalviyile	Adi	Purandara Dasa
80.	Padam	Ella Arumaigalum	Adi	Gatikai Mooku Pulavar
81.	Padam	Taye Yashoda	Adi	Ghanam Krishnayyar
82.	Javali	Palimi Ela	Adi	Oothukadu Venkatasubba Ayyar
83.	Javali	Mosajesene	Adi	Pattabhiramaiah
84.	Swarasthana Javali	Dani Sari Samani	Mishra	Chinnaiah
85.	Tillana	Kamba Ramayana Tillana	Chapu	Chinnaiah
86.	Tillana	Deem Deem Tanana	Adi	Kunnakkudi Krishna Ayyar
87.	Tillana	Deem Tare Dare	Adi	Ramanathapuram Srinivasa Iyengar
				Muthaiah Bhagavata

THE SPLENDOUR OF SHANKARABHARANAM

PAPER PRESENTED AT LECTURE-DEMONSTRATION

BY

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1) INVOCATION AND INTRODUCTION

ब्रह्मार्थजगत्तरुगतिना रचितेन हृत्पङ्कजे
सूरीणामनु रञ्जकः श्रुतिपदं योऽयं स्वयं राजते /
यस्माद् ग्रामविभाग वर्णरचनाऽ लङ्कार जगत्किमो
वन्दे नरादनुं तमुद् धुरजगद्गीतं मुदे शङ्करम् ॥

This shloka, the first in Sarngadeva's 'Sangita-Ratnakara', indicates figuratively, the salient features of the system of classical music. The figure of speech employed in this verse is Samasokti, in which qualifying words are used with a dual, with a primary and a secondary meaning. Thus, this verse has to be interpreted both in etymological and musicological terms.

The word "Shrutipada" is indicative of the derivation of classical music from the Sama-Veda. The Supreme Being is self-luminous and cannot be conceived by any mental modification; the self-luminosity is suggested by means of the words "Swayam Rajate ". Akasha (space), the foremost of the five creative elements, normally in an unmodified state, becomes manifest as the primordial sound, Nada. Sarngadeva's genius and greatness is evident in his usage of the term "Nadatanum", signifying that he worships Shankara embodied in the form of Nada. The word Shankara can be bifurcated into "Sham-Kara", or the cause of comfort. Music is a cause of comfort since aesthetic pleasure is derived from listening to it. Shankara is Music and Music is Shankara.

Thagarajaswami echoes this phrase, in a verbatim manner, in his composition in Raga Chittaranjani:-

नरादनुं जगत्किं शङ्करम् /

Muthuswami Dikshitar has expressed in a succinct manner, similar sentiments, in his Akasha-Linga composition in Raga Kedara:

मद्वैत प्रतिपाद्यं संगतिं वाद्यं विनोद तारण्यं जगत् बहुदुर भेद चोद्यं /

In the "Sangita Makaranda", Narada States :-

प्रणम्य शिरसा देवं शंकरं लोकशंकरम् /
संगतिं शरम् संयुद्धं वाद्ये लोकमनोहरम् ॥

Cogniscenti of Sanskrit are enraptured by the expressions 'Lokashan-karam' and 'Lokamanoharam', in this Shloka.

2) ESTOTERIC SIGNIFICANCE OF SHANKARABHARANA

A popular verse from the Lalitopakhyana states that the Universe constitutes the limbs of Shiva; all speech, His voice; and that the moon and the stars are his decorative ornaments.

आङ्गिकं भुवनं यस्य वाक्चिह्नं सर्ववाङ्मयम् ।
आहार्यं चन्द्रवारादि तं नमः सात्त्विकं शिवम् ॥

'Aharya' or 'Abharana' mean adornments or embellishments. Embellishments essentially enhance the elementary ethos and are not easily expendible elements. Swaras are the embellishments of a Raga. 'Shankarabharana' literally means, the embellishments of Shankara.

It should be apt, at this stage, to quote from the "Rasakowmudi"

महेशमौलिन्दु मुथानितुप्ता सुफरत्फणाद्वृत्त मणिप्रदीपः ।
भुजङ्गः मूर्तिः कमनीयकीर्तिर्विराजिते अङ्गुल भूषणादव्यः ॥

The Raga Shankarabharana, has all seven Swaras as its ornaments or embellishments. The embodiment of music, Lord Shankara, has also seven 'Abharanas' or ornaments. A parallel can be drawn between the ornaments of Sangita and Shilpa-Shastra :

Raga Shankarabharana

Swara : Sa
Swara : Ri
Swara : Ga
Swara : Ma
Swara : Pa
Swara : Dha
Swara : Ni

Abharana of Shankara - Moorti

Akshara Sa : Sarpa (Snake)
Akshara Ru : Rudraksha (Beads)
Akshara Ga : Ganga (River)
Akshara Mru : Mruga (Deer)
Akshara Pu : Pushpa (Flower)
Akshara Da : Damaruka (Kettledrum)
Akshara Ni : Nishakara (Moon)

The esoteric progression from the unleashing of the poisonous Kundalini to Nectar or Eternity (symbolised by the moon) is highly subtle. Rudraksha symbolises materialistic connections (Dhatu - Sambandha), which is washed off by the holy Ganga, after which the self races past mortality (Mru indicates death) like the fleet-footed deer to reach a state of realisation or self-fragrance like the flower, whereafter the barrier of duality (symbolised by the two faced drum) is transcended to attain Eternity or the Moon. Shankarabharana or the ornaments of Shankara is metaphysics through symbols.

3) SIGNIFICANCE OF THE RAGA SHANKARABHARANAM

There is a lot of quinary significance in the worship of Shankara and even the Maha-mantra "Nama: Shivayah" has five Aksharas.

Main-Scale or Melakarta Ragas are classified into twelve groups of six Ragas each and each Raga-group is called a Chakra. The fifth Chakra is the Bana-Chakra and Shankarabharanam is the fifth Raga of the fifth Chakra. Perhaps, it is the quinary significance that gave this Raga the name "Shankarabharanam". Indeed, a fit medium to sing the Glory of Shankara.

4) PRE-EMINENT POSITION OF RAGA SHANKARABHARANAM AMONG COMMON RAGAS IN COMPOSITIONS BY THE TRINITY

The compositions of the Trinity, in the current era, serve as beacons to wayfarers and exponents of Karnatic Music. A little-known and unappreciated fact is that there are only twentyseven Ragas in Karnatic Music, in which there are compositions by the Trinity. A list of such Ragas is appended to this brochure, which list was compiled by me. In these twentyseven Ragas, Tyagarajaswami has composed 288 kritis, Muthuswami Dikshitar 123 and Shyama Shastri, 64 kritis. With some marginal approximation, the creative output of these three composers, in common Ragas, assumes a ratio of 4:2:1 respectively.

These twentyseven Ragas include Melakarta, Upanga and Bhashanga Ragas. Rakti Ragas top the list and Ghana Ragas come lower down. This evaluation, based on the measures of commonality is a barometer for the popularity of and the aesthetic pleasure derived from listening to a Raga. Todi tops the table, Shankarabharanam has the second position, followed sequentially by Kalyani, Bhairavi, Saveri, Madhyamavati and Arabhi. The order of preference or of priority adopted by the Trinity is perhaps, indicative of the popularity of these Ragas.

Some scholars opine that the Madhyama Swara is indicative of a generic change and that the Prati-Madhyama version is the effeminate form of

the Suddha-Madhyama Raga. Kalyani is the Prati-Madhyama version of Shankarabharanam, though not a mirror-image. Of all pairs of Suddha-Madhyama and Prati-Madhyama Ragas, Shankarabharanam and Kalyani are the best and find successive positions in the list. Mayamalavagowla-Pantuvarali are a distant second, if at all and Kiravani-Simhendra-Madhyamam or Harikambhoji-Vachaspati come further down in the ratings. Natabhairavi is not as popular as Shanmukhapriya and Bhavapriya is less popular than Todi.

Thus, the Raga Shankarabharanam has a unique distinction.

5) STRUCTURE OF RAGA SHANKARABHARANAM

Shankarabharanam, as now in vogue, is a complete, "Sampoorna" Melakarta Raga with all seven swaras in the proper order in both the Arohana (ascent) and the Avarohana (descent) and the Swaras constituting this Raga, other than the Shadja (Sa) and the Panchama (Pa) are :-

Ri	-	Chatushruti Rishabha
Ga	-	Antara Gandhara
Ma	-	Suddha Madhyama
Dha	-	Chatushruti Dhaivata
Ni	-	Kakali Nishada

This Sarva-Swara-Gamaka-Varika Rakti Raga is devoid of any Anya (extraneous) Swaras. This Raganga Raga is noted for the extensive use of Shadja and is one of the limited Melakarta Ragas with perfectly symmetrical tetrachords; the Poorvanga and the Uttaranga being identical.

6) MUSICOLOGICAL ORIGIN OF RAGA SHANKARABHARANAM

Sama Veda is the earliest Moorchana of our system and other Moorchanas were formed by Graha-Bedha, amongst which was the Shadja-Grama (ie) from Tarasthayi Shadja to Madhyasthayi Rishabha

Sa, Ni, Dha, Pa, Ma, Ga, Ri

Shankarabharanam is the Nishada - Moorchana of this Shadja-Grama and was known in ancient times as "Ranjani", ere the present name was conferred.

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7) EVOLUTION OF RAGA SHANKARABHARANAM

Shankarabharana was an ancient-Raga and was called a "Poorva-Prasiddha" (known earlier) Raga by Sarngadeva :-

शङ्कराभरणो धन्यास्ते ढंसकदीपकौ ।
रीतिः कर्णाटिका लयी साञ्जालीति वभारवे ॥

तत्र पूर्वप्रसिद्धानामुद्देशं प्रतिजाय कथयति- तत्रेति ।
शङ्कराभरणादयः पल्लव्यन्ता मण्डौ रागाङ्गुलीति ॥

Eight Ragas, starting from Shankarabharanam, are said to have been prevalent event before Sarngadeva's era. However, it cannot be concluded or gainsaid that this Raga, as in known today, remained unchanged in the passage of time.

In the "Swara Mela Kalamidhi" Ramamatya classifies Shankarabharanam as a derivative of Shri-Raga :-

श्री रागो भैरवी गौरीः धन्यास्ते शुद्ध भैरवी ।
वेलावली मातव श्रीः शङ्कराभरणौपिवा ॥

Interestingly, Ragas nowadays identified as close to Shankarabharanam such as Shuddha Vasanta, Poorva-Gowla and Narayani are classified by Ramamatya under the 'Saranga-Nata' group.

In the "Sangita Makaranda", Narada adopts a different classification :

कौन्तेदकी च रामक्री सावेरी च तथैव च ।
बलहंसाः सामवेदी शङ्कराभरणस्तथा ॥

A study of Ramamatya's work shows that Shankarabharanam did belong to the group with Suddha Shadja, Madhyama and Panchama Swaras, with Panchashruti Rishabha and Dhaivata, with Chyuta-Madhyama Gandhara and Chyuta-Shadja Nishada. One notes with interest, the stress on the use of the higher Gandhara and Nishada.

The "Rasakowmudi" written by Srikanta, a disciple of Pundarika Vittala, who in turn was a disciple of Purandaradasa, takes a different view :

यदा सामयगा शुद्धा निःशुद्ध षड्जमध्यमौ ।
पताङ्गौ रग केदारमेतः प्रोक्तस्तदा बुधैः ॥

वेलावती ततः पञ्चान्नहनारायणा मिधा ।
शङ्करा भरणद्वय भवन्त्यस्मात्परेऽपि च ॥

It would be onerous to cite other references. However, a brief summary is presented hereunder :-

	As per Rasakowmudi	As per Sangita Ratnakara	As per Swara Mela Kalanidhi	As per Sangita Chandrodaya
Graha Swara	Sa	Sa	Sa	Sa
Amsha Swara	Sa	Sa	Sa	Sa
Nyasa Swara	Sa	Sa	Sa	Sa
Varja Swara	Nil	Nil	Nil	Nil
Time	Sunrise	-	-	Sunrise
Special Remarks	Mudrita Gana	Differs from Natanarayani in as much as Ga = Ma	under Sri Raga Mela	Kedara Mela and with Gamakas

It is observed that the extensive use of the Shadja as Graha, Amsha and Nyasa Swaras is agreed to. No wonder, the Rasakowmudi describes Shankarabharanam Raga as :-

“शङ्करा भरणो रगः षड्जमयमनोहरः” ॥

The correct and current structure emerges in Govinda's Sangraha-Choodamani

चतुष्टयमन्तर्गन्धारा वूपुर संयुतम् ।
चतुःश्रुतिः धैवत काकवि काञ्चीविराजितम् ॥
मुष्टै रन्यै स्वरैर्युक्तं पूर्णालोहावरोहकम् ।
षड्जव्यास ग्राहंशं च म्योमबीजार्णवन्दितम् ॥

One school did hold the view that Shankarabharanam was a Sampoorna-Shadava Raga, omitting the Nishadha Swara in the descent. It was pointed out that from the points of view of aesthetics (Ranjakatva) and practice (Prayoga), Sa dha pa in the Avarohana is preferred. Note the words ~~पूर्णालोहावरोहकम्~~ in the above referred to shloka, which set at rest, any controversy over the construction of this Raga.

It is evident that this Raga was evolved over a long period to reach its present format and structure.

8) ANALYSIS OF RAGA SHANKARABHARANAM BY RAGALAKSHANA NORMS

a) Melakarta Raga - Shankarabharanam is the 29th Melakarta Raga in the 72 Melakarta Raga series.

b) Moorchanakaraka Raga - Shankarabharanam is a Moorchanakaraka Raga. By Graha Bedha, the Ri, Ga, Ma, Pa and Dha Moorchanas of this Raga will result respectively in Karaharapriya, Todi, Kalyani, Harikambhoji and Natabhairavi.

c) Anyaswaras - None

d) Varjaswaras - None

- e) Arohana and Avarohana - Complete with all seven Swaras
- f) Graha Swaras - Sa, Ri, Ga, Ma, Pa
- g) Raga-Chayya Swaras - All Swaras
- h) Jlva Swaras - Ga Ma Pa Ni
- j) Specialised Swara Forms - Thatu Swaras and Janta Swaras possible
- k) Visesha Prayogas - Are there such as Sa, Ni, Pa
- l) Use of Gamakas - Extensively possible
 - i) Rishaba and Dhaivata can appear as both Deergha or Kampita Swaras.
 - ii) Gamakas such as Nokku, Odukkal and Avarohana Jaru widely used.
- m) Scope of exposition - Is a Vishada Raga, with wide scope
- n) Time for singing - Is a Sarvakalika raga

9) SONOGRAPHIC ANALYSIS OF RAGA SHANKARABHARANAM

The expositional scope of each Raga can be visualised from the graphic of sonographic pattern of each Raga. An Audava Raga like Abhogi presents an inverted cone pattern indicative of limitations in exposition and development. Scope is limited to the lower half of the octave, despite Abhogi being a tristhayi Raga. Add 'Ni' to Abhogi and we get Raga Sri Ranjani, with better scope. An assymetrical pattern shown by a Raga like Nilambari is indicative of renditional difficulties. The lilt of this Raga is seen in the smooth descent.

The sonograph of Sri Raga shows the creation of extra space by the Vakra-Swaras, enhancing the expositional scope, which feature is noticed in other Ghana Ragas like Gowla and Varali.

Few Rakti Raga which are Melakartas too, present symmetrical patterns and a structure like a tower or a pandal. Such Ragas have

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symmetrical tetrachords, examples being Mayamalavagowla, Todi and Shankarabharanam. These Ragas have wide expositional scope.

10)

ALAPANA OF RAGA SHANKARABHARANAM

The characteristics and beauty of any Raga are best revealed by Alapana (Rendition of the Raga without words), Kritis (Singing of songs with words) and Swaraprastharas (singing of Swaras in a melodic pattern). The Akshiptika or Eduppu of a Raga should be in such a manner that listeners would be able to identify the Raga no sooner the Alapana starts. In Shankarabharanam, where the delicate nuances are reflected by all swaras, the conventional commencement with the Shadja can be dispensed with; the effective sounding of 'Ma Ga' at the beginning can adequately indicate this Raga's characteristics. Shankarabharanam is one of the few Ragas with marked but variegated Akshiptika-patterns.

11)

COMPOSITIONS IN RAGA SHANKARABHARANAM : GEETAMS

Geetas were composed to illustrate the nuances or "Lakshanas" of the Raga and were set to a stiff rhythmic pattern, so as to bring about harmony between Raga and Tala. The earliest authenticated Geeta in Shankarabharanam is 'Ripu Bala Khandanure' by Venkatamakhin, set to Mattya Tala. A lakshana Geeta by Govindacharya 'Aa Re Re Kosala Deshahipa', set to Tripura Tala, is available in the notational form in Sangraha-Choodamani. Surprisingly, one comes across an allotropic modification of Venkatamakhin's Geeta, in the same Mattya Tala, commencing with the same words; Venkatamakhin's Geeta, dedicated to Lord Kumbheshwara and the modified version, dedicated to Lord Rama, both start with the Swaras 'Ri, Ga, Ma, Pa, Dha, Pa, Pa, Ma, Ga'. The rarest of Geetams is 'Aa Re Dasharatha Raja Nandana', set to Simhanandana Tala.

The Lakshana of this Raga can be well perceived also, in a Sanchari composed by Subbarama Dikshitar, also set to Mattya Tala.

12)

PADAVARNAMS AND THANAVARNAMS IN RAGA SHANKARABHARANAM

In a Pada-varna, words or Sahitya or Matu is provided for all passages in the Poorvanga and Uttaranga of a Varnam, including the Mutthayi and Charana Swaras, unlike a Thana Varna where Sahitya is formulated only in the Pallavi, Anupallavi and Charana. "Samiki Sari Yevvare" (Adi Tala) is a Pada Varna in Raga Shanka-

rabharanam. Mention could also be made of the Ashta-Ragamalika Pada-Varnam "Pannagendra Shayana" (Roopaka Tala) composed by Swati Tirunal which uses Shankarabharanam as its basic Raga. The Telugu version of this varna "Pannagadreesha Shankarabharana Veniyu" is also in vogue.

Most of the Pada Varnas are set to slow-tempo or Vilamba Kala. Exceptions to this rule include a Pada Varna in Shankarabharanam "Manavi Chekona Rada" (Adi Tala) which is set to "Madhyama-Kala or medium tempo. "Ra Rapu Seyagara" is a Thana Varna in Ata-Tala, in this Raga, composed by Ramaswami Dikshitar. Veena Kuppaiyer's Thana Varna "Sami Ninne Kori" (Adi Tala) is widely performed now a days. We have a Thana Varma by Swati Tirunal in Khanda Ata Tala and in Manipravala, with the title "Indumukhi". Nevertheless, the piece-de-resistance amongst Thana Varnas is Swati Tirunal's Ata-Tala varna "Chalamela Cheseera". The Pallavi of this varna starts with a Vissha-Sanchara 'Sa Ni Pa'; the Mutthayi Swara passage ends with a 'Mukuta' or crowning passage set to the Shrotovaho pattern, the Charana starts with a Swarkshara; the third Ettukkattai swara-passage is marked by a very dynamic and delectable use of the Panchama as the Nyasa Swara. These features apart, the last Ettukkattai passage has glimpses of Western Music in its tuning. Palghat Parameshwara Bhagavata has composed a Varna, which is not every much in vogue.

13)

PRE-TRINITY COMPOSITIONS IN RAGA SHANKARABHARANAM

Apart from Devaranamas of Purandara Dasa and Thevaram or Divyaprabandha songs, we come across an Ata-Tala Kriti, "Sri Hari Pada Teerthame", by a composer of the sixteenth century, Tallapakkam Chinnayya. A contemporaneous composer who was more famous was none other than Narayana Teertha, whose Taranga, "Sri Vasudeva Prabho" is sung in Shankarabharanam, set to Mishra Chapu Tala. Tradition holds that the 12th Ashtapadi of Jayadeva, "Pashyati Dishu Dishu" be sung in Shankarabharanam to Tripura Tala. We are also aware of a composition of Margadarshi Sesha Ayyangar, "Vande Govindarajam" (Adi Tala). The present recensions or renditions of two Anamacharya-Kritis, "Annida Na Palidi" and "Tandana Ahi" (both Adi Tala) are in Shankarabharanam

There are two outstanding, compositions of Krishnawami Ayya in Shankarabharanam. The first kriti is "Sharade Sadashraye" (Tishra Eka) and the second and better Kriti is "Shankarabharana Shankha Chakra Dhara Shankarabharana Shayana Shankara" (Eka Tala), with a superb Sahitya structure. Ayya addresses Vishnu with the appellation "Shankara", the cause of comfort. A heavyweight, seven charana composition by Ramaswami Dikshitar, "Shambho Jagadisha Pahimam" (Adi Tala) is also marked for its Sahitya par-excellence,

especially in passages such as :

“जम्भरवैरिविनुत जम्बोरुहपद शाभवी शिवकामसुन्दरीश शिव”
and “गंगाधर शिवगंगा तट चर शृंगार वृष्टतुरङ्गरुद
भुंगीशानुत भुजङ्ग विभूषण सङ्गीतप्रिय सङ्गीत शिवा”

Pallavi Gopala Aiyer's Kriti "Elagu Daya Vacchura" is a sweet and simple composition, in which the Divine Grace of Shankara is sought, which was popularised by the polished rendition thereof by Shri Musiri Subramania Aiyer.

14) TREATMENT OF SHANKARABHARANAM BY THE TRINITY

We have fortytwo compositions by the Trinity in this Raga, duly excluding thirty-five nottu-swara passages by Sri Muthuswami Dikshitar.

A histogram-analysis of compositions by the Trinity can be conducted. We can take a span of two octaves in the Tristhayi range-from Mandara Panchama to Tarasthayi Panchama and calculate the frequency of occurrence of each Swara, to illustrate their treatment of the Raga. An interesting pattern emerges from this analysis.

In Tyagarajaswami's compositions, we perceive the preponderance of the Panchama and higher Shadja in compositions such as "Eduta Nilachite", "Sundareshwaruni", "Manasu Swadhina" and "Paripalaya". The swara Ga is prominent in Kritis like "Emi Neramu", "Swara Raga Sudha", "Varalila Gana" and "Gatamoha". The songs "I Varaku" and "Vallagadanka" are noted for the rare emphasis of the Nishadha Swara. The Tarasthayi Rishabha Swara is well emphasised in the song "Vishnuvahana". Coming to the octave-span or spread, we can observe the following, with respect to Tyagaraja Kritis :

i) Songs spread over two octaves : Mariyada, Sitapati, Rama Sita Rama and Vishnuvahana.

ii) Songs marginially extending to the second octave : Manasu Swadine, Buddhi Radhu, Sundareshwaruni & Eduta Nilachide.

iii) Songs without Mandarasthayi Notes : Sitapati, Shambhoshiva & Pahi Rama

iv) Songs extending to Mandarsthayi : Emi Neramu, Swara Raga, Vallagadanaka & Evidhamulaina

v) Songs with a high occurrence of Tarasthayi Swaras : Vishnu Vahana, Paripalaya & Endukichalamu

vi) Songs with beautiful pyramid-like histogrammatic structures: Emi Neramu, Sri Raghu Vara.

The Swaras that pre-eminently occur in the rendition of Dikshitar's kriti's are Pa and the higher Sa. Examples are Akshayalinga, Dakshinamoorthi, Nagalingam, Sadashivam and Sundareshwaraya. In the kriti "Gurumoorthy", the Swara Ga dominates. Examining the Octave-span or spread, we observe as follows :-

i) Songs with preponderance of higher Swaras : Sadashivam, Nagalingam.

ii) Songs extending towards Mandarasthayi : Akshayalinga

iii) Songs with equal distribution of Swaras : Dakshinamoorthi, Sri Kamalambikaya.

In-Shyama Shastri's two compositions, Sa, Pa and Higher Sa account for 42% of the swaras. In devi meenanetri, we notice a rather unequal distribution of notes, with a tendency to stress the power octave notes.

A summary of this analysis would read as given hereunder :-

COMPOSER	PERCENTAGE OCCURENCE OF SWARAS IN COMPOSITIONS							
	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Total
Tyagarajaswami	20	15	14.6	11.6	17.1	11.5	10.2	100.0
Dikshitar	20	9.9	13.4	15.4	20.9	10.4	10.0	100.0
Shyama Shastri	20.7	12.7	15.1	13.7	17.9	11.0	8.9	100.0

COMPOSER	PERCENTAGE OCCURENCE OF LOWER NOTES OF MADHYASTHAYI OCTAVE	PERCENTAGE OCCU- RENCE OF HIGHER NOTES OF MADHYA- STHAYI OCTAVE
Tyagarajaswami	49.6%	38.8%
Dikshitar	43.3%	42.3%
Shyama Shastri	48.5%	37.8%

This analysis shows that Tyagarajaswami and Shyama Shastri prefer the lower half of the Madhyasthayi, while Dikshitar favours a uniform distribution. Shyama Shastri appears to choose the Madhyasthayi with extensions to the Mandharasthayi. Dikshitar prefers the Madhyasthayi with extensions to the Tarasthayi. Tyagarajaswamis' compositions cover all three Sthayis.

15) COMPOSITIONS OF TYAGARAJASWAMI IN SHANKARABHARANAM

The colossal and prodigious output of Tyagarajaswami is striking to the extent that these compositions are spread over all classifications; Regular Kritis, Kshetradana Kritis, Divyanama Sankeertanas, Prahlada Bhakti-Vijaya and Utsava-Sampradaya. Surprisingly, there are no compositions in Nowka-Charaitra, in this Raga.

It would be too onerous to dwell in detail, on the Bhavas of Tyagarajaswami's Kritis. We shall highlight some special features. In "Vallagadanaka", he names witnesses who were saved earlier by Divine Grace, which is highly reminiscent of a Shloka of Kulashekara Alwar in the "Mukundamala". In this song, the expression "Sthambhamunanu Darumarugu" is an echo of Purandaradasa's "Tarala Prahladage Kambadindali Ninda" (Onde Koogalate - Kalyani). The essence and importance of Satsanga is brought out in "Buddhi Radu". The expression "Anni Neevanuchy Yenchina Vaniki Ashrama Bhedamulela" in the song "Manasu Swadhina" amounts to a condemnation of ritualistic formality, when there is no control of the mind. In "Varalila Ganalola", Tyagarajaswami weaves a delicate pattern combining the Avatars of Rama and Krishna. In "Enduku I Chalamu" he appears to be a Nayaki pondering over the identity of the other woman who poisoned her Beloved's mind. "Mariyada Gadura" is a Nindastuti, as is "Eduta Nilachide". One, however is surprised by the use of the unparliamentary word "Harami" in "Edutanilachide".

In terms of Bhava, Tyagarajaswami's compositions cover a very wide range; this variety is not seen in Todi too.

16) COMPOSITIONS OF MUTHUSWAMI DIKSHITAR IN SHANKARABHARANAM

Eight of Dikshitar's eleven Kritis in Shankarabharanam are dedicated to Shiva, indicative of the fact that this Raga is an apt medium for praising Shankara. These songs are Akshayalinga, Brihadeeshwaraya, Dakshinamoorthi, Gurumoorthi, Nagalingam, Sadashivam, Sundareshwara and Tarakeshwara. While two are dedicated to Devi, the last song "Pavanatmajam" is a rare piece in praise of Hanuman. The sobriety and serenity of the Mouna-Guru, Shiva, seated under the golden-hued Vata-Vruksha is brilliantly portrayed in "Dakshinamoorthi". Expressions such as "Sadhu Janopete Shankara Navaneetha in Akshayalinga Vibho indicate Dikshitar's realisation of Shiva as the Supreme Being. Even etymologically, this is an excellent expression. Musicologists can notice the structural similarities of passages in "Sri Kamalambikaya" of Dikshitar and "Emi Neramu" of Tyagarajaswami. The madhyama-kala passage, "Anangadyupasitaya" in "Sri Kamalambikaya" is effervescent champagne, if this Raga be an intoxicant.

17) COMPOSITIONS OF SHYAMA SHASTRI IN SHANKARABHARANAM

The two established compositions in this Raga, "Saroja Dala" and "Devi Meenanetri" belong to the famous Navaratna-Malika group. In fact, the Navaratna-Malika series starts with 'Saroja Dala', which also serves as a medium for Shyama Shastri to affirm his implicit faith in Devi by the expression "Nee Padambujamule Sada Nammina", akin to "Ni Pada-pankajamulo Sthiramani Nammiti" in his Ahiri Kriti.

The other song, 'Devi Meenanetri' has a near-twin Navaratnamalika Kriti, "Devi Ni Pada Sarasa" in Kambhoji. Both Kritis start with the same words and nearly the same swaras. Shyama Shastri uses "Pa Ma Ma Ga Ga Ma Ma" in Shankarabharanam and "Pa Dha Ma Ma Ga Ga Pa Dha Dha Sa" in Kambhoji, to make a succinct distinction between the two Ragas. The grandeur, splendour and serenity (Vishrantha) is very well perceived in the passage "Bala Neevegati Chala Nammina", in the Kriti "Devi Meenanetri".

18) SUMMATION

Tyagarajaswami judiciously combined Bhava-exposition with Raga-development by means of a string of sangatis. His compositions are characterised by both simple and complex structures. Dikshitar stresses

Raga-revelation, with a Vilamba-Kala Pallavi, a suitable Anupallavi, a dynamic Madhyama-Kala and a Charana with a small passage with-Tarasthayi Swaras. Shyama Shastri adopts both techniques in "Devi Meenanetri". There are sangatis aplenty in the Pallavi and Raga-Bhava dominates the Charana. Perhaps, the creativity or genius of the Trinity reached the zenith in their compositions in Raga Shankarabharanam.

19) POST-TRINITY COMPOSITIONS IN SHANKARABHARANAM

a) SWATI-TIRUNAL

Of the three compositions which are known, the first, "Kalaye Parvati natham", dedicated to Sthanunatha of Suchindra has distinguished sahitya-passages such as :

ಶುಕ್ರುತ ಸಿವಾಜಿತ ಗಂಗಮ್ ನಾಡು ವರ್ಣಿತ ಶುಜ್ಜಮ್ /

Swati Tirunal describes the adornments of Shankara, the "Shankara-bharana". The second kriti describing the cosmic dance of Shiva, 'Nrutyati Nrutyati Shambhashivo', is outstanding for the thrice repeated use of the Sollukattu ಶುಕ್ರುತ ನಾಡು in the Pallavi itself. The third composition "Rajivaksha Baro" is the only composition of Swati Tirunal in Kannada.

b) OTHER COMPOSERS

Post-trinity composers toiled and ventured to compose masterpieces in this Raga and there are several outstanding compositions. The first song worthy of reference is "Nannu Karuninchi" by Subbaraya Shastri, Veena Kuppaiyer's "Bagu Miraganu" has a racy chittaswaram passage and many vidwans have revelled in the 'Neraval' of the passage 'I lavanyamu' of this song. The song "Mahima Teliya Tarama" by Anayya was quite popular some decades back. Another kriti by Anayya, "Intanuchu Vinnavindune" is also well-known. A Daru in Mishra-Chapu by Shahji Maharaja is one of the better known compositions from his Pallaki-Prabandha. "Adiya Pada" and "Nandan Charitram" by Gopala krishna Bharati, "Annai Janki Vandale" and "Ivanai Yaro Enru" by - Arunachala Kavi and "Nannu Karuninchi Brova" by Karur Dakshinamoor-thi Aiyer are superb kritis. Kumara Eddappa composed a song "Ashta Yoga Prabhava" (Roopka Tala) while the great Subbarama - Dikshitar composed three songs - "Parashakti Parakela" (Roopaka Tala), "Shri Shalivateesha Nayike" (Roopaka Tala) and his magnum-opus, "Shankara-charyam" (Adi Tala). The last song, verily, is a towering composition

among compositions in this Raga. Vidwans continue to render gratifying versions of this composition, which is well-known for substance-laden passages such as "Paramadvaita Sthapana", and "Paramagnana Lata" and for the graphic descriptions of Danda, Kashaya and Kamandala. Harikkeshanallur Muthaiah Bhagavata has composed five kritis. Reference should be made to the expression :

मंगळ दायक मधुर नयक सङ्गीत लोख सज्जन पाव

in the song "Gangadhara". Two compositions of Papanasam Sivan are widely sung. Amongst modern compositions, "Shri Chandrashekara Yatindram" is an outstanding kriti.

This list will remain inadequate and incomplete if reference is not made to "Muthukumaraiyane" by Ramaswami Sivan and to "Tookkiya Tiruvadi" by Suddananda B. Listners can recall with nostalgia, the highly emotive rendition of "Ettanayo Piravi" from "Tookkiya Tiruvadi" by the illustrious musician, Smt. D.K. Pattammal.

20) RHYTHMIC STRUCTURE OF COMPOSITIONS IN SHANKARABHARANAM

The compendium of songs in this brochure will substantiate that composers have used a wide variety of Talas, thereby imparting a chequered laya-bhaa or rhythmic structure to this Raga. Talas used include Simhanandana, Mattya, Roopaka, Triputa, Adī, Madhyadi, Deshadi, Chapu, Khanda Triputa, and Khanda Ata. Dikshitar's Nottu-Swara Sahityas are set to Chatushra-Eka or Tishra-Eka Talas. Dikshitar's kritis are set to slow-tempo (Vilamba Kala) while the majority of songs are set to medium-tempo (Madhyama Kala) The Tiruppugazh "Kadimodi" is sung in Tishra-Nadai. Shankarabharanam retains its splendour in all three kalas. The variegated tempo and the variety of Talas are reflective of the splendour of this Raga.

21) SPECIALISED SOLLUKKATTU SAHITYA IN COMPOSITIONS IN SHANKARABHARANAM

The double-edged use of Sollukkattu-swaras is a specialised art, where

the Sollukkattu Swaras convey a finite meaning, as well. The best examples of this are found in the Kriti "Adiyapada" by Gopalakrishna Bharati, in Shankarabharanam.

a) Example No.1 :

"Saalokadi Padaviyum Tandom Tandom" Tandom-Tandom is a Sollukkattu which also means, "I give".

b) Example No.2

"Nandi Maddalam Podavum Tagum Tagum"
The Sollukkattu Tagum-Tagum also means "befitting" (the Occassion)

c) Example No.3

"Tiruchitrabalattaanum Taam Taam Enru"
Taam - Taam conveys "He Himself".
Such a song is seen only in Shankarabharanam.

22) SPECIALISED YATI-PRASA USAGE IN SHANKARABHARANAM COMPOSITIONS

a) The Madhyamakala passage "Daksha Shikshana" is excellent, duly combining the Kshakara Prasa with the Nnakara Anuprasa.

b) The Shrotovaho-Yati is best illustrated by means of a passage from the composition "Buddhi Raadu".

- Amruta Paanamu
- Vaagamruta Paanamu
- Bhaktula Vaagamruto Panamu

c) Swarakshara Passages :-

i) PaPa in "Papajadi Marudu" - Varnam "Chalamela"

- ii) - Sada in "Sadashruta Kalpaka"
- Pada in "Padambuja Bhava"
- Pada in "Padadi samyuta"
- Sada in "Sadashiva Satchitananda"

All four Swarakshara passages cited above, are from the Madhya-makala - passage of "Akshayalinga Vibho". I have not come across such a feature in any other song. Such is the splendour of Shankarabharanam :

iii) Soochita Swarakshara : Sada in "Sadashivam Upasmahe".

23) RASA-BHAVA IN SHANKARABHARANAM

In the "Sangita Makaranda", Narada lays down norms for Rasa-Bhava or Rasa-Swaadana, in terms of Pullinga (Masculine), Strilinga (Feminine) and Napumsaka Linga (Neuter Gender) Ragas, as stated herebelow :

रौद्रेऽद्भुते तथा वीरे पुंरसौ परित्यजे ।
शृंगार हास्यं कृष्णं स्त्रीरसैश्च मणीषते ।
भयानके च बीभृस्ते शान्ते सायन्नपुंरसौ ।

Anger (Roudra), Valour (Vira,) Wonder (Adbhuta) were emotions to be dervied from masculine Ragas; Beauty (Shringara), Humour (Haasya) and Sympathy (Karuna) from feminine Ragas; Firght (Bhayaanaka), Repulsiveness (Bibhatsa) and Tranquillity (Shanta) from Neuter Ragas.

Narada classifies Shankarabharana as a Neuter Gender Raga

कौमोदकी च हस्यकी लावेरी च तथैव च ।
कृत्तहंसा सायवेदी शंकराभरणस्तथा ॥

A shloka in Rasakowmudi says :

शङ्कराभरणो रागः षड्जत्रयं मनोहरः ।
गेयः सूर्योदये नित्यं मुद्रिताभिघ्न मूर्षितः ॥

Ragas to be rendered at sunrise were those which could create vira and Adbhuta rasas. Shankarabharanam was a raga to be sung at sunrise. Inferentially, this Raga lent itself to the creation of Vira and Adbhuta Rasas.

The Sangrahachoodamani Says :

रौद्रस्वरयुतं धीरशङ्कराभरणं शुभम् ।
आधिकारीऽयमेकोनविंश एवमुदीरितः ॥

A Raga with vigorous or 'Roudra' swaras has to be masculine. Kshetrappa and others composed many Padams in this Raga. Hence, It can be construed that over the centuries, Shankarabharanam underwent a metamorphosis and assumed a stature of generating virtually, all the nine Rasas.

This is substantiated by the undernoted examples :

- 1) "Aa Re Kosala Deshadhupa" - Govindacharya - Vira Rasa (Valour)
- 2) "Ripu Bala Khandanure" - Venkatamakhin - Roudra Rasa (Anger)
- 3) "Emi Neramu" - Tyagaraja - Karuna Rasa (Sympathy)
- 4) "Ivaragu Juchinadi" - Tyagaraja - Haasya Rasa (Humour)
- 5) "Iko Namma Swami" - Purandaradasa - Adbhuta Rasa (Wonder)
- 6) "Dakshinaamoortha" - Dikshitar - Shanta Rasa (Tranquility)
- 7) "Evvade Vaadu" - Kshetrappa - Shringara Rasa (Beauty)

24) SHANKARABHRAM IN ANCIENT TAMIL MUSIC

In the renditions of Thevaram or Prabhandham, the term 'Pann' signified a Sampoorana-Raga; 'Panniyam', a shadava Raga, 'Tiram', an - Audava Raga and 'Tirattiram' a Swarantara-Raga. In this system, there were twentyfour 'Panns', of which Pazhampanchuram, identical with Shankarabharanam was one. Panns were grouped as Day-time (Pagalpann), Night-time (Irappann) and general (All-time) Panns. Pazhampanchuram or Shankarabharanam was considered as a day-time Pann. Compare this with Narada's shloka in the 'Sangita-Makaranda'.

शंकरभरणः पूर्वे सोमलग्नस्तथैव च ।
एते रागस्तु भक्त्या प्रातः कालः विशेषतः ॥

Please note the word "Visheshatah" which implies that the best effect emerged when sung in the morning. There was no bar to singing this Raga at other times. The Lakshana-Shloka by Venkatamakhin says :

शंकर भरणं पूर्णं सायं गेयं समस्तं ।

that Shankarabharanam is a Raga fit to be rendered in the evenings. Thus, it became a Sarvakalika, or an all-time Raga.

Many famous Thevarams and Prabandhams were set to tune in Pazham-panchuram alias Shankarabharanam. Thevaram-music was based on the harp or the Yazh, which was basically set to the tune called Tiruttan-dagam, equivalent to Harikambhoji. If the Madhyama string to the Yazh was used as the Adhaara Shadja one hears Shankarabharanam. Some of the well-known Prabandhams and Thevarams traditionally sung in Shankarabharanam are :

- 1) "Maayakkoottaa" (Nammazhwar) (Tiruvaimozhi)
- 2) "Aalaneezhaluganda" (Gnanasambandhar)
- 3) "Parashu paaniyar" (Gnanasambandhar)
- 4) "Uttrumai Servadu" (Gnanasambandhar)
- 5) "Talaiye Ni Vanangai" (Appar)
- 6) "Battimaiyum Adimaiyum" (Sundaramoorthi Nayanar)

25) SHANKARABHRANAM IN ANCIENT SANSKRIT LITERATURE

Shankarabharanam has a remarkable historical background, supported by the existence of a strong textual tradition. This Raga is mentioned in ancient treatises in classical music such as 'Sangita Ratnakara', 'Sangita Makaranda', 'Sangita Samaya-Sara', 'Brihaddeshi', 'Swara-Mela-Kalanidhi and several other works of literature.

We have, in earlier passages, cited such references. However, we furnish two supplementary references hereunder :-

शङ्करभरणो रगो सम्पूर्णा सांशकः स्मृतः ।
षड्जन्यासग्रहः सौड्यं समन्तच्छायमाश्रितः ॥

- (Swara - Mela Kalanidhi)

यदायं मध्यमादिच्चेत् स्यान्मन्द्रस्वरमुद्रितः ।
छायांतरणे युक्तः स्याच्छंकराभरणस्तदा ॥

- (Sangita - Ratnakara)

The passage in which Sarngadeva declared Shankarabharanam as a "Poorva-Prasiddha Mela" or as a Raga well-known even before his time, was furnished earlier in this brochure. This Raga, indeed, has a hoary and ancient historical background.

26) DEVARANAMAS IN SHANKARABHRANAM

A collection of Devaranamas published nearly sixty years back, "Hari-dasa Kirtana Tarangini" lists out thirtyfour Devaranamas in Shankarabharanam. Shankarabharanam was counted among the sixteen Suddha-Madhyama Mela Ragas of the Battees-Mela scheme, which was in vogue in the sixteenth century A.D. Needless to say that the output of Devaranamas is interrelated to the popularity of a Raga. I have not come across any other Raga with thirtyfour Devaranamas or more.

Some famous Devaranamas in this Raga are "Deva Banda Namma Swami Bandano" and "Iko Namma Swami". Shri Mysore Doresamiengar is fondly remembered for his fine rendition of a Devaranama "Pagadirels Ranga" in Shankarabharanam, full of flageolet notes. It is unfortunate nowadays that such a lovely Devaranama is rendered in Ragas other than Shankarabharanam.

27) PALLAVIS IN SHANKARABHARANAM

As Shankarabharanam is a Vishadha-Rakti Raga, the beauty inherent or latent is brought out equally well in the singing of musico-rhythmic patterns called Thanams and in Alpana. Hence, this Raga has been a favourite Raga of Vidwans, for presenting Ragam, Tanam & Pallavi, as it permits wide delineation.

Some popular Pallavis are "Sharavanabhava Guhane" and "Mahima Teliya Tarama". Shankarabharanam was the base, the prime Raga, of the Chatur-Raga Pallavi "Shankarabharananai Azhaittodi Vadi Kalyani Darbarukku" evolved by the famous Kunrakkudi Krishna Aiyer.

28) PADAMS IN SHANKARABHRANAM

The Padams and Javalis in this Raga are so popular, so famous, that one construes that this is a Raga highly suited for the expression of Shringara Rasa. The fact that Kshetrappa used this Raga, in the early seventeenth century, in the pre-trinity period, shows that it was accepted as a Raga for the expression of Shringara Rasa. The most famous Padam in this Raga is "Evvaade Vaadu Nanu Pavvalinchina Vela" by Kshetrappa. In this Pada, there is something splendid in the inquisition by the Nayaki about the impudent intruder. "Pavalinchi" is a lovely word, made lovelier in this Pada by a fine combination of Chaste Sangatis and Sumptuous Gamakas. The word 'Ravva' in "Ravvajesi Poye" subtly conveys disrepute or commotion; the Nayaki demonstrates that all people in the street are having fun at her expense! Apart from

this masterpiece, we have another Pada composed by Kshetrappa, "Challa Nayani".

Muvvalur Sabapati Aiyer, the composer of the famous "Rajagopalaswami Padams" such as Joodare (Sahana) and "Emataladina" (Yadukula Kam-bhoji) has to his credit, "Daarijoochi" is Shankarabharanam, which is the epitome of Shringara Rasa. It ranks almost on par with "Evvade Vadu". "Maname Bhooshanamu" is another popular Padam in this Raga. Surprisingly, the structures of these three Padams show a high degree of similarity. Two famous Tamil Padams in this Raga are "Nalla Nalla Nilavu" by Ghanam Krishna Aiyer and "Manadariyamai" by Muthutan-davar, both set to Adi Tala.

29) TILLANAS IN SHANKARABHARANAM

Eventhough it is said that there are a few Tillanas in the Mysore tradition, three Tillanas are in vogue nowadays, of which "Natr Deem Deem" by Srirangam Rangaswami Nattuvanar shines as fair as a star, when only one, is shining in the sky.

30) SHANKARABHARANAM IN OTHER MUSICAL SYSTEMS

The basic Raga of the Hindustani system, akin to Mayamalavagowla in Karnatic Music, is Bilawal, which is nothing other than Shankarabharanam. Vidwans who have heard a variation called "Alay Bilawal" would have noted the striking similarity of that Raga with Bilahari, a derivative of Shankarabharanam. Perhaps, 'Bilahari', the name itself, is a modification of Bilawal. Tradition holds that "Bilawal" is a Raga that originated from Veral in Saurashtra. Hence, it is not surprising to note that the first satisfactory reference to Shankarabharanam, in textual tradition, is found in the "Rasakowmudi" by Srikantha, who had settled down in Saurashtra under the patronage of King Shatrughna, better known as Chhattarsal.

Shankarabharanam is the major-scale in Western Music. All basic notes Do, Re, Mi etc. tune to this Raga. Ancient Greek and Church music had pieces which sounded exactly like our Shankarabharanam. Since this Raga is the major-scale in Western Music, we have, in Karnatic Music, the tune called 'English Note', which was popular whenever rendered by the late Sri Madurai Mani Aiyer.

31) THE SHANKARABHARANAM FAMILY

Ragas deemed to be derivatives of Shankarabharanam, in the 'Sangraha-choodamani' are as follows :-

Kurunji, Kedara, Ahiri Nata, Mahuri, Kolahala, Janaranjani, Bihag, Ham-sadhvani, Poornachandrika, Devagandhari, Arabhi, Athana, Navroze, Kannada, Bilahari, Suddha Saveri, Begada, Vivardhini, Poorva Gowla, Sindura and Gowda-Mallar.

Each Raga has its own identity and most of these are popular and famous too.

Some other Ragas accredited to this family are Desakshi, Sindhu - Mandari, Kokilabhushanam, Nilambari, Sama and Saraswati Manohari.

Seldom does one find a Melakarta Raga with such a wide spectrum and range of popular and famous derivatives.

A well-knit and famous family !

32) ANECDOTES RELATING TO RAGA SHANKARABHARANAM

- a) By the time Muthuswami Dikshitar arrived at Shiva's temple at Keezh-Velur (Kivaloor), the priest had shut the doors of the sanctum-sanctorum and was preparing to leave. When requested by Dikshitar in a very polite and humble manner, to relent for a few minutes so that he could have "Darshan" of the Lord, the priest is said to have derisively answered, "The Lord is not going to run away and you can see him tommorrow". Broken-hearted though, Dikshitar did not give up and his feelings manifested as a song "Akshaya Linga Vibho", in which he was praising Lord Shiva with epithets such as Guruguha Tata", "Gunatita", "Sadhu. Janopete" etc. When Dikshitar sang "Shankara Navanita", the doors burst open and the Lord revealed himself to his ardent devotee.

"Akshaya Linga Vibho" is to the Dikshitar school, what "Teratiyaga Rada" is to the Tyagarajophiles.

- b) When the Ettayapuram Maharaja asked Subbarama Dikshitar to perform in the presence of the Pontiff, H.H. Shri Mahadeva Saraswati, Subbarama Dikshitar was in a quandry as to what to sing. Divine Grace led him to compose the famous song "Shankaracharyam Smaramyahan" in Shankarabharanam. Apart from the Pontiff, a direct disciple of Muthuswami Dikshitar, Tirukkadaiyur Bharati, was present in the audience when Subbarama Dikshitar presented his magnum-opus in the Raga Shankarabharanam.

- c) Tirukkodikkaval Krishna Aiyer was scheduled to perform at Pudukkottai and the percussionist Dakshinamoorti Pillai did not turn up. Without the least concern, Krishna Aiyer turned his violin and began his performance. After a few Kritis, he took up Shankarabharanam for detailed exposition, the alapana, - followed by the Pallavi "Mahima Taliya Tarama". Krishna Aiyer concentrated on the bass part and also sang when playing it. His deep sonorous voice blended wonderfully with the rich and reverberant tone of the fourth (mandara) string of the violin. The audience listened in pin-drop silence. Krishna Aiyer established that day, by means of a Shankarabharanam Pallavi, that he could give a splendid performance without a percussionist's support.
- d) Shankarabharanam Raga, at one stage, became a commodity in the musical market at Tanjavur, which could be pledged or mortgaged and redeemed by an eminent Vidwan who was in penury. We do not dilate any further on this incident in view of the contradictory opinions.
- e) Madras was the venue of a famous musical contest between Maha Vaidyanatha Aiyer and a Vidwan called Venu. Venu was a powerful singer and adept in the intricacies of the laya-system, like his master, Masilamani Mudaliar. Venu challenged Vaidyanatha Aiyer to face a contest with him, which was accepted. On the appointed day, crowds gathered at Nattu Pillaiar Koil Street at George Town. Venu had prepared Pallavis, bristling with all types of intricacies in Rakti Ragas like Todi, Bhairavi, Kambhoji, Shankarabharanam and Kalyani. His plan was to forestall Vaidyanatha Aiyer by giving him the option of singing the Raga first (thinking that he would attempt only major Ragas) so that when his turn came, he could stupefy Vaidyanatha Aiyer by the release of the prepared intricate Pallavis.

Venu suggested that Vaidyanatha Aiyer begin and the latter started to sing the Raga Shankarabharanam. The fiddle-accompanist Venkoba Rao, read something in the move by Venu and cued the Raga Narayanagowla to Vaidyanatha Aiyer. Narayana Gowla is an Upanga of the neighbouring Melakarta Harikambhoji and as Vaidyanatha Aiyer had not, in the first few notes, nailed down the Raga Shankarabharanam, he switched over to Narayana Gowla with ease. Venu lost, as he did not know the structure of the Raga Narayana Gowla.

33) RENOWNED PERFORMERS OF THE RAGA SHANKARABHARANAM

- a) Tanjore Narasayya of the Tanjavur Samasthanam.

: 25 :

- b) Ariyakudi Ramanuja Iyengar, with his wide repertoire of songs in this Raga.
- c) Dwaram Venkataswami Naidu, remembered for his sweet and crisp rendition of 'Manasu Swadhina'.
- d) Tiruveezhimazhilai Brothers, for their version of 'Swararagasudha' on the Nadaswaram.
- e) Flute Mahalingam, with his occasional but brilliant flashes.
- f) Chembai Vaidyanatha Bhagavathar with "Eduta Nilachita".

34) EPILOGUE

Shankarabharanam is the king of Ragas. It is a legacy from ancient times. The output of the Trinity in this Raga is monumental. This Raga has remained vibrant and vivante even unto this day. In the 'Sangita Sampradaya Pradarshini', Subbarama Dikshitar states that his predecessors considered that this Raga is the best amongst all Ragas. This Raga has both "Gambheerya" manly grace and "Soundarya", effeminite charm. One recalls that Shiva is Ardhanareeshwara, the "Madirukkum-paadiyan". Shankarabharanam is a Raga by Shiva, for Shiva and of Shiva. Such is its splendour !

LIST OF RAGAS COMMON TO COMPOSITIONS BY THE TRINITY

Sl. No.	NUMBER OF COMPOSITIONS BY			TOTAL	
	TYAGARAJSWAMI	DIKSHITAR	SHYAMA SHASTRI		
1.	TODI	30	9	4	43
2.	SHANKARABHARANAM	29	11	2	42
3.	KALYANI	21	10	9	40
4.	BHAIRAVI	19	7	3	29
5.	SAVERI	19	2	5	26
6.	MADHYAMAVATI	16	4	3	23
7.	ARABHI	14	8	1	23
8.	SAURASHTRAM	16	3	1	20
9.	VARALI	14	3	2	19
10.	KEDARAGOWLA	13	4	1	18
11.	PUNNAGAVARALI	12	2	3	17
12.	ANANDABHAIRAVI	3	7	7	17
13.	YADUKULAKAMBHOJI	12	3	1	16
14.	BEGADA	10	3	3	16
15.	KAMBHOJI	7	7	1	15
16.	MUKHARI	10	2	1	13
17.	DHANYASHI	7	5	1	13
18.	REETIGOWLA	10	1	1	12
19.	NILAMBARI	6	4	1	11
20.	SHRI	3	6	1	10
21.	PFARAZ	1	5	4	10
22.	GOWLIPANTU	5	1	3	9
23.	POORVIKALYANI	2	5	2	9
24.	NATAKURINJI	2	5	1	8
25.	AHIRI	4	2	1	7
26.	NATA	2	2	1	5
27.	LALITA	1	2	1	4
TOTAL :		288	123	64	475

COMPENDIUM OF COMPOSITIONS IN SHANKARABHARANAM

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
1.	Gitam	Ripu Bala Khandanure	Mattya	Venkatamakhin
2.	Gitam	Aa Re Re Kosala	Tripata	Govindacharya
3.	Gitam	Ripu Bala Khandanure	Mattya	-
4.	Gitam	Aa Re Dasharatha Raja	Simhanandana	-
5.	Gitam	Govinda	Adi	-
6.	Sanchari	-	Mattya	Subbarama Dikshitar
7.	Padavarna	Pannagendra Shayana	Roopaka	Swati Tirunal
8.	Padavarna	Manavi Chekona Rada	Adi	Ponnaiah
9.	Padavarna	Samiki Sari Evare	Adi	Kunnakkudi Krishna
10.	Thanavarna	Ra Rapu Seyagara	Ata	Ramaswami Dikshitar
11.	Thanavarna	Sami Ninne Kori	Adi	Veena Kuppaiyer
12.	Thanavarna	Chalamela	Ata	Swati Tirunal
13.	Thanavarna	Ni Padame Gatiyani	Adi	Palani Subramanya Bhagavata
14.	Manipravala	Indumukhi	Ati	Swati Tirunal
	Thanavarna			
15.	Kriti	Annida Na Palidi	Adi	Annamacharya
16.	Kriti	Tandana Ahi	Adi	Annamacharya
17.	Kriti	Sri Hari Pada Tirtha	Ata	Tallapakkam Chinnayya
18.	Kriti	Vande Govindarajam	Adi	Margadarshi Sesha Iyengar
19.	Tarangam	Sri Vasudeva Prabho	Chapu	Narayana Tirtha
20.	Kriti	Shambho Jagadisha	Adi	Ramaswami Dikshitar
21.	Kriti	Sharade Sadashraye	Tishra Eka	Krishnawamy Ayya
22.	Kriti	Shankarabharana Shayana	Eka	Krishnaswami Ayya

COMPENDIUM OF COMPOSITIONS IN SHANKARABHARANAM

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
23.	Kriti	Elagu Daya Vachhura	Chapu	Pallavi Gopala Aiyer
24.	Kriti	Eduta Nilachide	Adi	Tyagarajaswami
25.	Kriti	Ivaragu Juchinadi	-do-	-do-
26.	Kriti	Emi Neramu	-do-	-do-
27.	Kriti	Mariyada Gadura	-do-	-do-
28.	Kriti	Swararagasudha	-do-	-do-
29.	Kriti	Sundareswaruni	-do-	-do-
30.	Kriti	Ramaramana Ra Ra	-do-	-do-
31.	Kriti	Naa Pali Sri Rama	-do-	-do-
32.	Kriti	Sarasa Netra	-do-	-do-
33.	Kriti	Enduku Peddalavale	-do-	-do-
34.	Kriti	Bhakti Bhiksha	Roopaka	-do-
35.	Kriti	Manasu Swadhina	-do-	-do-
36.	Kriti	Vallagadanka	-do-	-do-
37.	Kriti	Shambho Shiva	-do-	-do-
38.	Kriti	Vishnuvahanuti	-do-	-do-
39.	Kriti	Enduku I Chalamu	Tripata	-do-
40.	Kriti	Nannu Brovakanu	-do-	-do-
41.	Kriti	Buddhi Radu	Chapu	-do-
42.	Divyanama Sankeertana	Pahi Ramachandra	Adi	-do-
43.	-do-	Rama Sitarama	-do-	-do-

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
44.	Divyanama Sankeertana	Sitapati Kavavayya	Adi	Tyagarajaswami
45.	-do-	Rama Ninnu Vina	Roopaka	-do-
46.	-do-	Sri Raghu Vara	-do-	-do-
47.	-do-	Gatamoharchita	-do-	-do-
48.	-do-	Paripalaya Dasharathi	Chapu	-do-
49.	-do-	Varalila Ganalola	Tishra Laghu	-do-
50.	-do-	Sita Kalyana	Khanda Laghu	-do-
51.	Laali	Rama Sri Rama	Adi	-do-
52.	Kriti	Tarakeshwara	Adi	Dikshitar
53.	Kriti	Nagalingam	-do-	-do-
54.	Kriti	Pavanatmajam	-do-	-do-
55.	Kriti	Brihadeeshwaraya	-do-	-do-
56.	Kriti	Sadashivam	-do-	-do-
57.	Kriti	Girijayajaya	-do-	-do-
58.	Kriti	Gurumoorthe	Roopaka	-do-
59.	Kriti	Sundareshwaraya	-do-	-do-
60.	Kriti	Sri Kamalambikaya	-do-	-do-
61.	Kriti	Dakshinamoorthe	Jhampa	-do-
62.	Kriti	Saroja Dala Netri	Adi	Shyama Shastri
63.	Kriti	Devi Meena Netri	-do-	-do-
64.	Kriti	Nrutyati Nrutyati	Adi	Swati Tirunal
65.	Kriti	Rajivaksha Baro	-do-	-do-

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
66.	Kriti	Kalaye Parvatinatham	Chapu	Swati Tirunal
67.	Kriti	Nannu Karuninchi	Chapu	-do-
68.	Kriti	Baagu Miraganu	Roopaka	Veenai Kuppaiyer
69.	Kriti	Mahima Teliya Tarama	Roopaka	Anayya
70.	Kriti	Intanusu Vinnavindune	Adi	Anayya
71.	Kriti	Vedale Namma	Mishra Chapu	Melattur Venkatarama Shastri
72.	Kriti	Ni Daya Etula Galuguno	Adi	Mysore Vasudevachar
73.	Kriti	Damodaram Anisham	-do-	-do-
74.	Kriti	Ishane Koti Soorya	Adi	Muthuthandavar
75.	Kriti	Nadippavane Chitsabhai	Roopaka	-do-
76.	Kriti	Kandapin Kannkulira	Adi	-do-
77.	Kriti	Adiya Pada	Chapu	Gopalakrishna Bharati
78.	Kriti	Saranagati Enru	Adi	-do-
79.	Kriti	Saranagati Enru	-do-	Arunachala Kavi
80.	Kriti	En Kanavai Kelai	-do-	-do-
81.	Kriti	Aar Enru Ennamale	-do-	-do-
82.	Kriti	Nallor Periyor	-do-	-do-
83.	Kriti	Lakini Madindal	-do-	-do-
84.	Kriti	Indrajitte Un	-do-	-do-
85.	Kriti	Kattil irukka	Chapu	-do-
86.	Kriti	Kannikaiye	-do-	-do-
87.	Kriti	Kolahalamagak Kadal	-do-	-do-

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
88.	Kriti	Enran Angadan	Chapu	Arunachala Kavi
89.	Kriti	Dheera Ravana	-do-	-do-
90.	Kriti	Nandan Charitram	Adi	Gopalakrishna Bharati
91.	Kriti	Annai Janaki	Chapu	Arunachala Kavi
92.	Kriti	Nannu Karuninchi	Roopaka	Garbhapurivasa
93.	Kriti	Ashta Yoga Prabhava	-do-	Kumara Eddappa
94.	Kriti	Parashakti Parashakti Parakela	-do-	Subbarama Dihshitar
95.	Kriti	Shri Shalivatisha	-do-	-do-
96.	Kriti	Shankaracharyam	Adi	-do-
97.	Kriti	Sahajaguna	-do-	Muthaiah Bhagavatar
98.	Kriti	Devaki Tanayuni	-do-	-do-
99.	Kriti	Chandrarekha	-do-	-do-
100.	Kriti	Gangadhara	-do-	-do-
101.	Kriti	Manadir Kishainda	-do-	-do-
102.	Kriti	Muthu Kumaraiyane	Roopaka	Ramaswami Sivan
103.	Kriti	Tookkiya Tiruvadi	Adi	Suddhananda Bharati
104.	Kriti	Madhava	-do-	Papansam Sivam
105.	Kriti	Kamalamba Annaye	-do-	-do-
106.	Kriti	Pashupati Padam	-do-	-do-
107.	Daru	Singarampu Pallaki	Chapu	Shahji Maharaj
108.	Devaranama	Hari Narayana	Adi	Purandaradasa
109.	-do-	Yamanelyo	-do-	-do-

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
110.	Devaranama	Hariye gati	Adi	Purandaradasa
111.	-do-	Yare Rangana	-do-	-do-
112.	-do-	Manuja Sharira	-do-	-do-
113.	-do-	Thalu Thaleto	-do-	-do-
114.	Devaranama	Kaliya Thoro	-do-	-do-
115.	-do-	Ranga Baro Panduranga Baro	-do-	-do-
116.	-do-	Honiya Neneyiro	-do-	-do-
117.	-do-	Baadi Maathu	-do-	-do-
118.	-do-	Snana Madirayya	-do-	-do-
119.	-do-	Dhrishti Ninna	-do-	-do-
120.	-do-	Tariso Sri Hari	-do-	-do-
121.	-do-	Barayya Ranga	-do-	-do-
122.	-do-	Deva Banda Namma	-do-	-do-
123.	-do-	Dharanige Dhoreyendu	Tripata	-do-
124.	-do-	Sarvaparadhava	-do-	-do-
125.	-do-	Ninna Bhaktiyanu	-do-	-do-
126.	-do-	Enagu Aane Ranga	-do-	-do-
127.	-do-	Tugire Rangana	Chapu	-do-
128.	-do-	Iko Namma Swami	-do-	-do-
129.	-do-	Rama Nama Payasake	-do-	-do-
130.	-do-	Pogadirelo Ranga	Ata	-do-
131.	-do-	Hariya Nenayadiha	-do-	-do-
132.	-do-	Manavenna Mata	-do-	-do-

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
133.	Devaranama	Heyavellihudeyya	Ata	Purandaradasa
134.	-do-	Nine Dayaparano	-do-	-do-
135.	-do-	Enthavanenthavane	-do-	-do-
136.	-do-	Kande Naa Kanasuhali	Ata	-do-
137.	-do-	Rakshisu Lokanayakane	-do-	-do-
138.	-do-	Karuninisu Kelu	-do-	-do-
139.	-do-	Maganendadisuvulu	-do-	-do-
140.	-do-	Barabeku Rangayya	-do-	-do-
141.	-do-	Ambiga Na Ninna	-do-	-do-
142.	Thevaram	Parashu Paniyar	Roopaka	Gnanasambandhar
143.	-do-	Aalanizhaluganda	Chapu	-do-
144.	-do-	Utturumai Servadu	Adi	-do-
145.	-do-	Talaye Ni Vanangai	Roopaka	Appar
146.	-do-	Ponnaar Meniyane	-do-	Sundaramoorthi
147.	-do-	Battimaiyum Adimaiyum	Adi	-do-
148.	Pasuram	Mayakkootta	-do-	Nammazhwar
149.	Tiruppugazh	Kadi Modi	Adi	Arunagirinathar
150.	Ashtapadi	Pashyati Dishu Dishu	Tripata	Jayadeva
151.	kirit	Sarvam Brahmamayam	Adi	Sadashiva Brahmam
152.	-do-	Gayati Vanamali	-do-	-do-
153.	-do-	Chintanaasti	-do-	-do-
154.	-do-	Prananatha Birana	Adi	-
155.	Padam	Evvade Vaadu	Tripata	Kshetrayya

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
156.	Padam	Challanayeni	Tripata	Kshetraraya
157.	-do-	Maname Bhushanamu	-do-	-
158.	-do-	Darijoochu	Chapu	Sabhapati Ayyar
159.	-do-	Nalla Nalla Nilavu	Adi	Ghanam Krishna Ayyar
160.	Padam	Manadariyamal	Adi	Muthuthandavar
161.	-do-	Sollavarai Shedi	-do-	-do-
162.	Tillana	Natru Deem Deem Tana	Deshadi	Srirangam Rangaswami
163.	-do-	Natru Deem Deem	Deshadi	Ramanathapuram Srinivasa Iyengar
164.	-do-	Thatha Thaiya	Adi	Ponnaiah Pillai

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BEAUTIFUL BOUNTIFUL BEGADA

Respected Vidwans and Vidushis!

I recall an event over thirty years back, a convocation ceremony of the Hindi Prachar Sabha which was presided over by Babu Jagjivan Ram when he addressed the audience as "Devis and Devatas". Degree recipients were introduced by their names and Babuji had heard enough of names of Gods and Goddesses. We do not have Munnas, Chunnis or Lallus in South India. I perceive in this audience, connoisseurs and cogniscenti of Karnatic Music, I take the liberty to address you thus, with due respect.

This programme, which is a command performance, is dedicated to the memory of my friend, philosopher, Gurubandhu and Gotra-bandhu-the late Sangita Kalanidhi D.K. Jayaraman. I have had the privilege of his presenting my compositions, year after year, at the Music Academy. A personal bereavement that very morning, prohibited my attending DKJ's concert at the Academy, on the 23rd December 1990. He broke the tradition and did not present my Kriti in Raga Darbar, though fully prepared. Perhaps premonition he is no more amongst us-to present my compositions. The blow was softened when his ardent disciples presented this Darbar Kriti in the Academy premises, sometime after his death. So, when his disciples demand this lec-dem and also chose the topic- I am indebted that much to fulfill their wish. This is the cause, the genesis of this presentation.

Research can be dual in nature-digging out old in new or seeking something new in old. Old in the new, known as pristine purity, has value in Karnatic Music. What is new now, may turn old in time to come; or what is said to be new may really be old, like some "rediscovered Ragas".

Raga Begada is not new but is not antiquated too. Early musical treatises like Sangita-Ratnakara, Sangita Makaranda and Swara-Mela-Kalanidhi have no reference to Raga Begada. After a long span when only ten or twelve Melakarta Ragas were classified, when the parental, the Janaka Raga, of Begada, Shankarabharanam, was itself considered as a Janya Raga, there came the Battees or thirty-two Melakarta Raga scheme, an evolution of the erudite Lingayat Saint, Vara Shiva Yogi of Kollegal-when Shankarabharanam was upgraded rightly as a Melakarta Raga. Indications are available that Begada existed in the sixteenth century - as a Kshetragna Pada and a Devaranama of Purandaradasa are sung in Begada. The authenticity of these tunes can and are being questioned, compounded by the complexities of present - day Pundits tuning Devaranamas in Hamsadhwani and Rasikapriya. Raga Begada is referred to in the Chaturdandi Prakashika and Sangraha Choodamani, both dating to the early eighteenth century. Begada is one of the twenty eight Ragas in which we have compositions of all members of the Karnatic Musical Trinity. Subbarama Dikshitar's Sampradya-Pradarshini, published towards the end of the last century, has an expansive exposition of Raga Begada.

Begada is a popular Raga-though not as popular as Todi, Kalyani, Karaharapriya, Khamboji, Shankarabharanam or Shanmukhapriya. It is a Bhashanga Raga derived from Shankarabharanam. The Ranjakatva or aesthetic beauty of a Raga, is increased by the introduction of a Swara extraneous to the parental scale. Bhashanga Ragas derived from Shankarabharanam are noted mainly for the prayoga or use of the Kaishiki-Nishada. A slight drop in the Shruti level of the Nishada Swara, is seen in Bhashanga Ragas stemming from Shankarabharanam, like Saraswati Manohari, Poorna Chandrika and Navroze-giving the impression of the Kaishiki Nishada. Other Bhashanga Ragas derived from

Bhankarabhanam like Bilahari, Begada, Devagandhari, Kedara and Neelambari-are characterised by the pronounced usage of the Kaishiki Nishada.

Begada is neither a Sankeerna nor a Vishada Raga. Scope for delineation in Alapana is adequate but not ample. The nuances of Begada are best heard when the fine-tuned Gamakas and special Rakti-Swara-Prayogas are sounded. Erudite scholars have called Begada as a Gamaka-Shruti-Prayoga-Vishada-Raga-similar to Ragas like Kanada, Saveri, Ahiri etc.

The bane, the curse of Karnatic Music is the divergence of views expressed by different schools. In his Lakshana-Shloka, Venkatamakhin describes Begada as:

रिवर्ज्यारोहं सम्पूर्णं वेगडा सर्वकान्तिका ।

This means that the ascending scale, the Arohana, does not have the Rishabha Swara. We note that in the Lakshana-Geetha composed in Begada, by Venkatamakhin, the Dhaivata Swara is used only in the descending scale or Avarohana. This Geetha, "Chaturanga Panasankula", is set to Roopaka-Dhruva Tala. Does this imply that the Arohana is Sa-ga-ma-pa-ni-ni-Sa? This is not the conceptual structure of the Raga Begada we know. Govindacharya presents a different picture of Raga Begada:

वेगडे जागितो द्दीरहाङ्गः शगरीगमपादासा ।
सङ्गारां साङ्गकं चैव सप्तङ्गजगृहमुच्यते ।
आरोहे पूर्णवक्रं चाप्यवरोहे शगरीगमपादासा ॥

The ascending scale or Arohans is complete-but structured in a Vakra-Gati, a zig-zag manner. No school denies that the Avarohana is complete and is in a serialim order. We do find Prayogas like "pa-dha-ni-Sa" and "ni-dha-ni-Sa" in some compositions in Raga Begada. If we strictly follow the prescription of Govindacharya, the Arohana-Scale will be:

"Sa-ga-ri-ga-ma-pa-dha-pa-Sa"

Perhaps, a latter-day compromise, to accommodate Swara-Prayogas referred to, was such, that the Arohana scale of Begada became:

"Sa-ga-ri-ga-ma-pa-dha-pa-Sa"

Both Arohana scales are accepted. Dikshitar's school follows the second scale.

The reversion or Vakra at the Gandhara Swara, is a hall-mark of Begada. The "pa-dha-pa-Sa" Vakra, reminds as of Ragas with similar Prayogas. The immediate cousin of Begada, Raga Poornachandrika has this "pa-dha-pa-Sa" usage-but does not have the Gandhara coming down to the Rishabha in the Arohana. Poorvi-Kalyani is a Prati-Madhyama Raga with a similar scale. Ananda Bhairavi is highly structurally similar. Take Ragas with mere "Pa-dha-Sa" in the Arohana, like Bilahari and Mohanam. All these Ragas are well suited for expression of Ananda, Bhakti, Shanta and Shringara Rasas. Does the Swara-Prayoga, "Pa-dha-pa-Sa" have any inter-relation with Ananda Rasa Anubhava? This is food for thought, matter for research.

Lakshana-Geethams and Varnams are compositions in which the beauty of Ragas comes out very vividly. Tyagarajaswami did not use the Khanda-Ata Tala. Dikshitar used it in four kritis- curiously, three in Raga Khamboji. Shyama Shastri has created two pieces in this Tala-a Mangala Kriti in Kalyani, "Shankari Shankari" and a rare Varnam in Ananda Bhairavi, "Sami Rammanave". We come across a list of fifteen Varnams in Khanda- Ata Tala, in a book called "Varna-Manjari". The toughest Varnam, in Bhairavi, in this Tala, was composed by Pacchimiriya Adiyappaiah, who was reluctant to take on Pallavi Gopala Ayyar as a disciple. Gopala Ayyar took such reluctance as an insult and demonstrated his Sangita and Laya Gnana by composing Khanda-Ata- Tala Varnams like "Vanajaksha" in Kalyani and "Kanakangi" in Todi. The Kanda-Ata-Tala Varnam we propose to present, obviously in Raga Begada, is a rare composition of Patnam Subramanya Ayyar which we accord priority over the Adi-Tala Varnams in Begada, "Intachalamu" and "Dayanidhe".

R. VEDAVALLI SINGS

"MARACHIYUNDETHI"

(VARNAM)

A shloka from the Padma-Purana gives the six paths of devotion as Shaiva, Vaishnava, Shakta, Gaanapathya, Kowmara and Skaanda.

शैवं च वैष्णवं शक्तं कौमारं वान्प्रथकं तथा ।
स्काण्डां च गान्पथ्यां च दर्शयामि षडेव हि ॥

Worship of Ganapathi dates back to Rig-Vedic days

गणपतिं गणपतिं स्वामीं गणेश्वरं ।

Brahmanaspati is a Rig-Vedic God, equated with Ganesha, for which reason, this worship is considered to be older than worship of Shiva too! We find a scene in the Tulsi-Ramayan, where Parvati and Parameshwara perform Ganapathi-Pooja before their marriage! Tantric rituals apart, even Vaishnavism accepts Ganesh Vandana. Note the words, "Hari-Agnya", " will of Hari, in this regard, in a Devaranama in Raga Gambheera-Nattai (JHALAK)

Vishishtadwaitic Vaishnavism accords Vinayaka, a status second only to that of Vishwaksena. Note the words "Ganapati Samana Vishwaksenam" in a Nayaki Kriti by Dikshitar. All Vaishnavite temples will have a Ganesha-Moorthi somewhere; we can see Ganesha at the entrance to the Moola-Sthana at Sri-Rangam. Of course, he has been converted to viashnavism and is called "Tumbikkai- Azhwar". All sects allow Ganesha-worship.

We are in Tamil Nadu and Tamil literature abounds in obeissance to Ganesha:

" பரமம் தெளிந்தோம் - - - - - சத்தத் தமிழ் முன்னம் தா "
 " அந்தழிச்சாது - - - - - தெருவோம் யாமே "

It will be doubly-fitting to commence this presentation with a Tamil-kriti, in Begada, on Ganesha. Dikshitar's "Vallabha Naayakasya" is well known and Vijaya Vittala Dasa's Kannada composition "Gajavadana Paliso" is lesser known. Least known is the fact that the Melathur Bhagavatha Mela commenced with a Ganesha-Stuti in Begada-"Ganapathi Vacche joodare, bhaktito meeruga". We opt for a Tamil composition

SRIVATSA SINGS

AIYANE

AINKARANE

Some Vidwans do subscribe to the adage "Aravam Adhwanam, Telugu Tetta, Kannada Kasturiya". One of the biggest political blunders committed in our country was its division on a linguistic basis. Kaveri water does not come nowadays. No sign of Krishna-water, as yet. Perhaps, a vidwan should render "Krishna Nee Begane baro" standing in knee-deep water, to hasten the process. Tyagarajaswami, Dikshitar and Shyama Shastri, were, as composers, bi-lingual or even multi-lingual. Music knows no language-barriers. We therefore, disagree with the Sanketa of such Vidwans. Goodwill is needed nowadays. Goodwill, in Western culture, is expressed by a hand-shake. The life-long inseparable companionship between a man and a woman starts with the holding-of-hands with "Paani-Grahana". We seek the Lord's aid atleast allegorically, by trying to hold to His hand. See Shankaracharya's Karaavalambana-Stotra "Lakshmi- Nrusimha-----Karaavalambam". Purandaradasa pleads to the Lord to forgive his sins and to hold his hand (JHALAK). This theme has caught the attention of Tyagayyarval, who has used this theme as the topic for a composition in Raga Manjari (JHALAK). The doctrine of surrender, Saranagati Tattva, tells us to hold on to the Lord as a monkey babe would cling to its mother. Saiva Siddhantha calls this Markata-Nyaya as "Sikken-Pidittal". Tyagarajaswami has used this theme in a Kriti in Raga Begada, rendered in Adi-Tala, Tishra Nadai.

Controversies abound over the use of Tishra-Nadai Tala by the Trinity. Tradition holds that Shyama Shastri composed the Saveri Kriti. "Shankari Shamkuru" in this Tala-Rendition of the Kalyani Kriti, "Biraana Varalicchi" in Tishra-Nadai is incorrect as per traditionalists. There is no controversy about Dikshitar. Ask a critic-Dikshitar was a slow coach who did not know the use of Tishra Nadai Adi Tala. Tyagarajaswami's kritis "Rama Nee Vaadu" in Kalyani and "Naradamuni Vedalina" in Pantuvarali got entangled in Tishra-Nadai, as modifications by a current day Coven and by Bharatanatyam-ballet-producers respectively.

Vedavalli ji, how do Iyengars call Rasam in Tamil?

சரம் (to be pronounced as அரம் லா)

Vedavalli ji, how do Iyengars call Tayir-Sadam?

தயிர் சடம்

Iyengar,-baiting is a favourite pastime of a fraternity. Alas,

Vedavalli ji and I are Iyengars, who participate, with pleasure, in this presentation dedicated to a liberal, liberated Smartha. This catholicity, does not appear to have percolated to the generation after Jayaraman. Shiva-Vishnu discrimination is a legacy of the Cholas:

Kalidasa did not differentiate: कवि गूर्ति : ----- हर आदि देव ।

Bhartruhari did not distinguish: महेश्वरो वा ----- तरुणेन्दु शेखरे ।

Mallinatha saw no distinctivity: झालवी ----- राजागहे ।

Peyazhwar of Mylapore did no differentiate : தரத்திசைடயம் ----- புவந்திரபுகழ்ச்சுது .

Tyagarajaswami did not differentiate between Shiva and Vishnu, as can be seen from the composition:

R. VEDAVALLI & SRIVATS

SING

GEETIGA NANNU

(TYAGARAJA)

Rationalism and inquiry are essential and welcome-even in philosophy and metaphysics. The Shrutis, the Upanishadas, are known for the question-answer system. One Upanishad is called Prashnopanishad, the "question-Upanishad". Questioning is permitted even in Karnatic Music (JHALAK). Questioning or self-questioning, should be introspective-it will arouse the paramatman residing in you. "Olage nodi---Dharma" (JHALAK) says Purandaradasa. Introspection will show that there is a superior Force beyond us-call it what you may. The thousand-hooded holder of the Earth, Seshha, is unable to predict events- what can a Pattar called Seshan predict? We need Divine Grace, that little bit of luck. The Upanishadas say:

अणोरणीयान्महतो महीयान् आन्तर्य जन्तोर्निहितं ग्रहायान्
तमः क्रतुः पश्यति वीतशोको धातुः प्रसादं महिमान्महिमान्गान्गव

Prasada, means Divine Grace-not Pongal or Dhadhyodanam. We can, with humility, implore bestowal of Divine Grace on us-especially with or through the Mother. Remember Ramdas "Nannu Brovamani Cheppave"? Mazhavai Chidambara Bharati, the composer of this century, has used this topic as the theme for a composition in Raga Begada. Jayaraman used to render many Tamil songs in his concerts, including "Maa mayura meedhil eri va" in Bilahari, by Chidambara Bharati. It will be appropriate to include in this repertoire, a Tamil composition of Chidambara Bharati, at this juncture:

R. VEDAVALLI

SINGS

KARUNAITTANDENNAI

(MAZHAVAI CB)

Think of a calf amidst a hundred cows. The calf will make a bee-line to its mother-cow. Imagine just one cow in the midst of a hundred calves. The cow will permit only its calf to come near and to feed. This unique bovine-affection, this cow-calf relationship had kindled the felicity of many poets including Kambar:

This bondage between a child and mother is divine. Perhaps, this is the motivation to call the Universal Mother as Go-Mati.

Suppression of Shakta was one of the many achievements of Shankaracharya. He curbed the destructive potential of Kali, at great risk to his life and converted her to Kamakshi of the Kamakoti Peetha. Shankaracharya consecrated and canalised the Roudra-Shakti of Devi into an ear-ornament, the Tatanka, which is adorned by Devi Akhilandeswari as "Maata" - as "mother". This Kriti, which is the Lalita-Sahasranama in miniature form, is well known for dictional dignity, for Bhasha Gowrava. Dr. V. Raghavan used to adore this Dikshitar Kriti, which is an apt example of the Venkatamakhin Sampradaya of Begada Raga.

R. VEDAVALLI & SRIVATSA

SING

SRIMATAH SHIVA

(DIKSHITAR)

In a recent publication, we come across a composition of Annamacharya. "Itarulaku Neenu", in Raga Begada. A padam of Kshetrappa "Yaala Padare", is sung in Begada. While the authenticity of Annamacharya's kriti can be questioned, the veracity of the Padam cannot be questioned - as this Padam comes from the Dhanammal school - which is integral to the ninth schedule of Karnatic Music's constitution. Does this mean that Begada was in vogue, in the sixteenth century? A manuscript - proven composition of the great Margadarshi Sesha Iyengar, in Begada "Paahimam Sri Raghu Nayaka" is indicative that Begada was in use in the seventeenth century. A near-contemporary of Sesha Iyengar, Vijaya Vittala Dasa (1637-1735) composed in Begada. The Trinity composed songs in Begada. Raga Begada appears to have been in use in the early part of the seventeenth century. What about the preceding period, the era of Purandara Dasa, the latter half of the sixteenth century? There is no reference to Raga Begada, in the Rasakowmudi, written by Srikantha, a disciple of a disciple of Purandaradasa, in the early seventeenth century. Begada is not used in the "Krishna Leela Tarangini" of Narayana Teertha-early seventeenth century. Yet, traditionally, we have a Devaranama in Begada, thus rendered and notated about sixty years back. We must give the benefit of doubt and assume that Begada was in vogue in Purandaradasa's time. This Devaranama, with unique Swara-Prayogas, shows amply that Begada is a derivative of Shankarabharanam. The musical content of this Devaranama, by itself, merits inclusion in this presentation.

R. VEDAVALLI & SRIVATSA

SING

"HARIYE SARVOTTAMAH"

(PURANDARADASA)

The use of the Ragamudra is a technique associated with Muthuswami Dikshitar. Many examples can be cited. (JHALAK). Shyama Shastri used it only in his Bhairavi and Kalyani compositions. A pretentious-patron or pseudo-pandit contradicted the popular view that Tyagayyarval never used this method, by pointing out a Kriti supposedly in Todi Raga, "Sani Toditeve". This was too much to bear for an intelligent spectator, who rose and rebuked the patron sarcastically, stating that Tyagaraja had used the Patron's name before the Rega-Mudra, meaning that he was Shanl.

Muthuswami Dikshitar apart, Muthaiah Bhagavata has composed Navagraha Kritis and his composition dedicated to Shani, "Chaayaadevi priyatanayam, samaramem sa vinayam". is in Begada. Is Begada "Shanikki pidiccha Raga"?

Begada Raga is not so simple. The swaras giving Ranjakatva are the Madhyama and the Nishada. In some Prayaogas like Ga-pa-Ma-Pa or Maa-Pa-ga, the Madhyama tends to move to a Shruti level which is neither Suddha Madhyama or Prati-Madyama. It sounds something in between, like Govindacharya's Pratyantara Madhyama. Madhyama, in Begada, manifests in many ways, as a many splendoured Swara and is a unique as the Saveri Madhyama or the Varali Madhyama. In some prayogas like "Pa-Ni-Sa-dha-pa", "Ni-Sa-Ni-dhaa-Ri- Sa", the Nishada sounds somewhere between the Kaishiki and Kakali Nishadas, Begada is a complex Raga.

Theoretically called a Sarvakalika Raga, one which can be rendered at any time of the day, elders felt that the effect is best if sung in the afternoon, around 3.30 pm. The Raga before Begada, in the Kalakrama-cycle was Mukhari-to be sung around 2:00 or 2.30 pm. Some learned Vidwans have rendered Mukhari and Begada, in succession, as contrasts, with striking effect. I recall a concert at the Academy in 1983, when Sangita Kalanidhi Smt. D.K. Pattammal achieved this excellent effect by rendering Begada (Bhaktuni Charitra) and Mukhari (Eppudu Kripa) in succession. As a Begada-artist, Smt. Pattammal is known for her rendition of Tyagaraja's "Neeve raa Kuladhanamu", with stress on the Gandhara and for Dikshitar's "Tyagarajaya Namasthe". We opt for the Dikshitar-Kriti because of the super-linguistic skill seen in that song-in the Chittaswara passage. Deep consideration will show that the end of the Swara-passage means move (gama) to the Lord's feet (pada) be there nearly (pa) (sa) and give all fruits of Karma (Parityaga). A recorded rendition of this song, by my Guru:

RECORDED PLAY:

TYAGARAJAYA NAMASTHE

Tyagarajaswami's prolific output in Begada is monumental and his nine compositions are called Navaratnas. These kritis, Bhava, apart, cover a wide laya-framework too. In what is considered to be his best Kriti in Begada, Tyagayyaval dwells on the theme of practice, "Upasana" of "musical devotion", nada. The Vishnu- Purana says that music is an aspect of the Lord's form.

काव्यताप-हृ. ये केचित् जीतकान्यस्त्रितानि च ।
 हावदसूति-धारयैते विष्णोरंशा महात्मनः ।

Tyagarajaswami has composed many songs on Nadopasana, like Naada- Sudha Rasam, Raaga-Sudha Rasa, Swara-Raaga Sudha, Geethartamu, Sangita-Sastra Gnanamu etc: In this Begada Kriti, the sound of the "Madhyama" Swara at the commencement of the song makes all the difference, as is the case with the Kriti "Neenendu Vedagudura". Vainika-Vidwans know the intricacies of the Madhyama-Swara, in Begada Raga. Shiva was, is a great Vainika. The grace, the full someness of Begada is seen best in the Vilambakala, or slow-tempo, of this Kriti:

R. VEDAVALLI SINGS

NADOPASANA

(TYAGARAJA)

Vocalists, especially "Kanakku" based cost-accountants apart, percussionists and instrumentalists know the "added value" of Swaras. Many recall Mani Ayyar's accompaniment to Ariyakudi, when he virtually played "Endaro Mahanubhavulu" on the Mridanga. The Shruti-Suddha of the mridanga-vidwan, Narayanaswami Appa was such, that vocalists tuned their voices to the Mridanga- Shruti; not vice-versa as practiced nowadays. Their high calibre was such that they were independent they were "Swatantrulu", an expression or term used by Ayyarval in the song we just heard. This term is an object or subject of interpretation. Does "Swatantrulu" refer to Swatantra leaders like Rajaji, Masani or N.G. Ranga? Even Brahma, Vishnu and Mahesha have their Srishti, Sthithi and Samhara Dharma to perform and are not independent- "Swatantrulu". A commentator of nowadays has interpreted "Swatantrulu" as those who are not bound by anyone's orders;

The Saint-poet-philosopher, Vedanta Desika, is called "Sarvatantra-Swatantra". He was a conservative Sanatanist, not an independent who rebelled against all Tantras or tenets. The term "Swa-tantra" means self-practitioners; those who realise the Truth by practice. "Nadopasana" means practice of Nada. It is with humility and regret that I have to convey disagreement with such obtruse interpretations.

The easiest way to salvation in Kali-Yuga is by chanting the Lord's name. *एगोरावृत्तये* ... *संगीत्यै वेदावम्*!
Rama-Nama, a synthesis of the Shiva-Panchakshari and of the Narayana Ashtakshari, chanted knowingly or unknowingly, leads to Deliverance. Take Valmiki's case. The alphabet 'Ra' comes from Narayana-Mantra and 'Ma' comes from Shiva-Mantra to form "Rama". Think of a Japa-practitioner, who incessantly repeated Rama-Nama, even when in prison. Tyagarajaswami proclaims him as a "Bhagavatha-Agresara", ranking him along with Narada, Prahlada and Parasara, in a Keervani-Kriti. Ayyarval extolls the Taraka-Nama, associating this great-Bhakta with it, in a Devagandhari-Raga Kriti. What we extoll? Taraka-Rama from Nandumuri? This great devotee, a disciple of Ramananda or Kahir, declares that he has unravelled the mystery "Marmamu Delisina" by repeated chat. He calls Rama-Nama the real-mantra. I would also shout "RaamNaam Satya Hai" but for the solemnity of this occasion. This Bhakta, Bhadrachala Ramsad, expresses this view in a Kriti rendered in Begada, which we now present.

SRIVATSA SINGS

TAARAKA MANTRAMU

(RAMDAS)

Rama, the Maryada - Purushottama, the epitome of virtue, was the source of attraction and inspiration to all to Paamaraas and Panditas. Does Rama nowadays belong to a particular party? A vidwan who rendered "Ramachandram Bhavayami" corrected the imbalance by singing "Karunanidhi Ilalo". Nowadays he may have to sing "Nannu brovu Jaya Lalita". The inspiration, Rama was a pleasing-subject "Manohara". Visual Arts and performing Arts are both fine arts. There is a distinct relation between painting and music - as was shown at the N.C.P.A. in a Jugalbandhi between Bhimsen Joshi and M.F. Hussain. We have the Raga-Ragini paintings of the Jaipur and

Kanga Schools, relating to Hindustani music. This relationship was not emphasised in Karnatic-Music, though not totally neglected. Ragas are associated with colours. Pre-dawn Ragas like Revagupti and Bowli are ink-blue or blue-green. Bhoopalam is considered grey, while Malavagowla sung at sunrise is whitish. Bilahari sung as the Sun emerges is pinkish, Saveri as the sun rises reddish. Shadow-effects dominate in succeeding Ragas like Dhanyashi, Todi and Asaveri. Mid-day Ragas like Madhyamavati indicate the stifled but restful atmosphere - light brown in colour. Thereafter, torture by oppressive heat, dark brown in colour, Mukhari. When the breeze sets in, the time for Begada, the landscape is yellow. Afterwards greenish-hued Ragas like Charukesi, Mara Ranjani - followed by pre-sunset golden hues of Hemavati, pink of Kalyani, bluish-pink of Poorvi- Kalyani, light blue of Bhairavi and finally, deep blue of Neelambari.

My curiosity was aroused by an expression "Kanaka Suruchira Nija Vasana" in a Begada Kriti. Kanaka in Sanskrit, relates to gold. Begada is associated with yellow-colour. However, the colour of Kanakambara flower is orangish. Why has the composer not used the term "peeta-Vasana" but used "Kanaka - Vasana"? Does it signify yellow colour? Did he purposely choose Begada as the Raga?

Some Ragas were carried to distant climes by Ambassadors. When Hamsadhvani was sung in Andhra, the audience called it Revagupti without Dhaivata and with Kakali Nishada. Karaharapriya was not initially popular in Kerala - in Noorani Parameshwara Bhagavatar's time. Nowadays, it is quite popular, thanks to "Ayyappan Songs". Begada, was perhaps carried to Kerala, by ambassadors like Vadivelu. The expression on "Kanaka Vasana" we debated on, is found in a Begada - Kriti of Swati Tirunal. The quick-slide from Tarasthayi Gandhara to Madhyasthayi Rishabha in the Pallavi of this Kriti, gives it a punch, an effervesce, a lilt.

SRIVATSA SINGS

"KARUNAKARA"

(SWATI TIRUNAL)

Does one perform to please or please to perform? All cannot be pleased sometimes we have to adopt hard options. Shyama Shastri has composed one Varnam and two Kritis, all in Adi Tala, in Begada Raga. The kritis are "Kamakshi Nato Vada" and "Sami Ninne". We have, from this school, Subbaraya Shastri's "Shankari Newani", a delectable composition. We have had four kritis in Adi-Tala. Interaction with Madam Director of the DKJ Foundation resulted in her reluctance to inclusion of "Dayanidhe" or "Shankari Neevani", since most disciples know these compositions. I do not know "Sami Ninne". However, priority, at this stage, has to be accorded to a composer associated with this Raga, at the cost of exclusion of the Shyama Shastri school. This composer rendered Begada at the Mysore Darbar for eight hours and enraptured the audience. Mysore Sadashiva Rao gave him the title, "Begada Subramanya Ayyar". Patnam Subramanya Ayyar has composed two lovely songs in Begada Raga. This Raga belongs to his school. Many have mistaken a composition by his disciple, Poochi Srinivasa Iyengar, "Anudinamunu Kavu Kayya", as Subramanya Ayyar's creation. Begada is a "Daro-Hara" of this school, wherefore, we opt for a Roopaka - Tala Kriti of Patnam Subramanya Ayyar.

R. VEDAVALLI SINGS

"MANASUNA NERA"

(PATNAM S. IYER)

The simplest of Gamakas, "Nokku" dominates prayogas in Begada and is associated with the two Nishada - Swaras. Padams and Javali are Gamaka oriented compositions. Dealing with the antiquity, we referred to Kshetraraya - Pada in Begada. As stated earlier, the Rasabhava of this Raga is suited for depiction of Ananda, Shanta, Bhakti and Sringara Rasas. A Padam in Begada, now:

R VEDAVALLI SINGS

"YAALA PADARE"

Tamil Nadu is a federation comprising of Pandya, Chera, Chola, Nadu, Kongu and Tondai Nadus. Proverbs have that scholars were plenty in Tondai-Naadu. There were many musical centres in Tondai Mandalam like Karvetnagar, Veppagunta, Tirupati, Walajahpet, Chittoor and of course, Kanchipuram (which includes Damal and Vengidi). Dharmapuri lies between Tondai and Kongu Nadu but shows more affinity towards Tondai-Nadu cultural ethos, with a distinct Andhra-Tamilian cultural fusion. This presentation might have been heavy to some of you. Most may be eager to move out. This presentation is nearing its conclusion, so do not walk out now. It will not befit you. "Idi neeku mariyada ga" - a Javali by Dharmapuri Subbarayar

R VEDAVALLI & SRIVATSA

SING

"IDI NEEKU" (DSI)

Statistical analysis of swara-prayoga in the compositions by the Trinity shows that Madhyama dominates followed by Panchama, Nishada Dhaivata and Gandhara. The least-occurring swara is Rishabha. Venkatamakhin may be obscure but is not wrong. Begada allows exposition by Alapana and Tana singing. Many Pallavis in this Raga were popular. Hence, Begada is a Naya or a Rakti-Raga.

Patnam Subramanya Ayyar apart, some well-known musicians are associated with this Raga. 'Intachalamu' by Sri Semmangudi, in his heydays, was popular. Lalgudi Jayaraman, who has composed in this Raga, invariably presents a classical, satisfying rendition of Begada. Some associate Ramnad Krishnan with this Raga. I must mention Smt. Pattammal's rendition of "Innam Paramukham" of Duraiswami Kavirayar in cent-per-cent Nayana Pillai style. My tribute to Jayaraman is both musical and reverential - my offering on this occasion being the Pillaiyar - Kriti presented at the commencement of this presentation.

Cutcheri - Paddhati has a proverb - "Aadhi Nattai, Begada meegada, Anthya Soratti". Begada is best rendered in the middle of a concert. "Meegada" also means - handed over to you. Vedavalliji and I have done our best to present, to hand over Begada to you, despite numerous constraints. Thanks for your presence.

← -- END WITH MANGALA SHLOKAS

IN RAGA SORATTI →

RAGA BEGADA

Ragas of Karnatic Music are said to have had a genesis, an evolution, subsequent metamorphosis and eventual standardisation. There are select Ragas of none-too-ancient origin and with high popularity in current times. Some are meteoric—they rise fast and disappear too. If there be a Raga with distinct and unique musical features and immense popularity, it should be deemed as a phenomenon. Raga Begada, sans doubt, is a phenomenon.

It would perhaps be unjust to state that this Raga was in its incipient stages in the sixteenth century, despite stray epigraphic or musicological evidence. Finite proof of existence in the Pre-Trinity era is found in a composition of Margadarshi Sessa Iyengar.

As one of the select twenty-eight Ragas in which we have atleast one composition by each member of the Trinity, the establishment of this raga by the eighteenth century is incontrovertible. Surprisingly, the popularity of Raga Begada did not merely sustain – it underwent geometric progression. By the advent of the twentieth century it had occupied a place of pride.

References to Raga Begada found in recent works like “Mahabharatha Choodamani”, “Sangeetha Sara Sangrahamu”, “Sangeetha Kalanidhi”, “Gayaka Siddhanjanam”, “Gana Vidya Pradarshini”, “Sangeetha Swara Prastara Sagaram”, “Karunamruta Sagaram” and “Sangeetha Chandrika” – are adequate testimony to its immense popularity.

Two distinct features are the hall-marks of the Raga Begada. Firstly, the Ubhaya – Vakra Sanchara in the Arohana or the ascent. The norm given in the Sangraha Choodamani confirms to the current version Sa-ga-ri-gaa-maa-pa-dha-pa-sa. Secondly, we find the unique Nishada swara which is neither a Kaishiki nor a Kakali Nishada. The use of the Nishada swara, especially in sancharas like “Ri-ni-dha-pa” or “ni-ni-dha-pa” is bewitching. It gives this Raga a haunting lilt.

It is undeniable that the Trinity were enchanted by this Raga. Compositions by Tyagarajaswami include “Nadopasana”, “Bhaktuni Charitramu”, “Lokavana Chatura”, “Neevera kula dhanamu”, “Sundari nannindarilo” and “Gattiganu nannu”. The construction of the Kirti “Bhaktuni Charitramu” is unique, with an Ateeta starst of the Anupallavi and a madhyama-kala rendition of the Charana. Some scholars opine that the Tishra-Nadai renditions of “Rama nee vaadu” and “Sandehamu” in Raga Kalyani, are aberrations. However, there is no difference of opinion in respect of the Begada Kirti “Gattiganu Nannu”, rendered in Tishra Nadai. Thus Tishra-Nadai Adi Tala was not alien to Tyagaraja’s school. Compare this with the majestic show-paced movement found in “Nadopasana”. Raga Begada suits all musical-paces. It is not per-se, a Raga only for a racy-pace, often mistermmed as vegada.

Muttuswami Dikshitar has offered a quartet of compositions, amongst which “Vallabha Nayakasya” and “Tyagarajaya Namaste” are outstanding. “Shri Matah Shiva” has a great esoteric and metaphysical content embellished with a lilting tune. “Madhuraambi Raayah” is a very sober composition.

We have an Adi-Tala Varna by Shyama Shastri, in which we can find several delectable permutation of "pa-ma-ga-ri". Shyama Shastri's "Kamaakshi naato vaada" has several pristine sancharas now virtually lost to posterity.

Posr-trinity composers continued to enhance the repertoire in Begada. Swati-Tirunal's "Karunakara" is an outstanding composition. Patnam Subhramanya Ayyar's Varnam apart – his compositions "Manasuna nera" and "Abhimanamendu" are famous. His disciple Ramanathapuram Srinivasa Iyengar's "Anudinamunu" is equally famous. Mention must be made of compositions such as Vaiyapuri Duraiswami Kavirayar's "Innam paraamukham", Mazhavai Chidambara Bharati's "Karunai tandennai" and Ramaswami Shivan's "Kadaikkann vaittu".

Begada indeed, is a beguiling, bewitching and beautiful Raga.

ANECDOTES RELATING TO RAGA BEGADA

- Patnam Subhramanya Ayyar is said to have rendered this Raga for eight hours, in two sessions. He was so much identified with this Raga that he was known as Begada Subhramanya Ayyar.
- He rendered, in the marathon presentation of this Raga, his own Kriti, "Abhimanamendu". In one session, neraval and swara – prasthara centered around "Abhimanam" (self-respect) and in the next session around "Anna vastra" (food and clothing). A puckish sense of humour indeed !
- Though a Sarvakalika Raga, many consider late afternoon (Ca.16:00 Hrs) as the best time to render this Raga. However, the gayaki-tradition allows evening rendering of this Raga.
- Two groups of Nagaswara Vidwans were playing at a wedding in Mayuram. One group, from Chidambaram, emphasised the Kaishiki Nishada in rendition. The other group, in its exhibition of innovativeness, emphasised the Kakali Nishada, in rendition. The second group was from Semponnaar Kovil. Such was the healthy competitiveness, in days bygone.
- In the Tiruppanandal Mutt, Raga Begada is given a place of honour. Tiruttandagam is always rendered only in Raga Begada. (Information given by Dr.S.A.K. Durga)
- Sangameshwara Shastri of Vizianagaram was well-known for his lucid renditions of Raga Begada, on the Veena.
- There is a proverb – "Aadi Natta, antya Soratti, Begada mee gada". It is advisable to sing Nattai at start and Soratti at the end; but Begada can be rendered whenever desired !.

SUMMARY OF PROCEEDINGS OF RAGA-ANUBHAVA **HELD ON 16.01.2000**

RAGA BEGADA

1. Dr. Srivatsa (Introduction and historical background)

Begada is a Raga with unique, if not exclusive, Madhyama and Nishada Swaras. The Madhyama Swara is of the Pratyantara Madhyama level. The Nishada Swara sounds in between the Kaishiki and Kakali Nishada swaras. This Raga also permits on a selective basis, the Kaishiki and Kakali Nishada swaras. This is a Raga of the genre like Sahana, Saveri and Anandabhairavi – liked primarily for the Ranjakatva. The dual-vakra sanchara in the Arohana is the main characterisite of this Raga. Though the sanchara “pa-dha-pa-Sa” is common to Ragas like Ananda Bhairavi, Poorvi Kalyani and Poorna Chandrika, the extent of accentuation varies. The glide from the poorvanga to the uttaranga is harmonious.

Ancient treatises do not refer to Raga Begada. The earliest established reference is in the Rang Mahal copper plates – referring to a composition of Annamacharya. A Devaranama of Purandaradasa, “Hariye Sarvottama” is still rendered in an archaic form with “sa-ri-ga-ma-pa” sanchara too – perhaps indicative of its existence in the sixteenth century. We have a Padam “Yaala badare” by Kshetragnya. A composition of Margadarshi Sessa Ayyangar establishes its presence in the pre-trinity period. Raga Begada belongs to a select group of Ragas in which we have atleast one composition by each member of the Trinity. This a Raga which provides Hasya, Shringara and Adbhuta Rasa-Anubhavas. The present day version of this Raga conforms to that given in the Sangraha-Choodamani.

2. Sangita Kalanidhi B. Rajam Iyer (Allied Ragas)

The “pa-dha-pa-Sa” commonality with other Ragas is a conguisable factor, yet only to a limited extent. Shri Rajam Iyer cited the emphatic-variance of this Sanchara between Begada and Poorna Chandrika. The swaroopa-lakshanas of these Ragas are different.

The Proximate Raga to Begada, if at all, is Raga Kannada. Shri Rajam Iyer showed renditional similarities found in Dikshitar’s compositions “Shri Matah Shiva” (Begada) and “Shri Mathrubhootam” (Kannada). Yet, the supposed proximity is distant.

The unique Madhyama and Nishada swaras found in Raga Begada make it a very special and unique Raga. Really, there is not much ground to define any Raga as allied to Raga Begada.

3. Smt. R. Vedavalli (Vishesha Prayogas)

The uniqueness of Raga Begada can be visualised from a number of Vishesha Prayogas, which may not per-se, adhere to the canonical musicological norm and yet can be used without any aesthetic aberration. Referring to such Vishesha Prayogas

found in Varnams of this Raga, she cited “dha-ni-Sa” in “Intachala”, “sa-ga-ma” in “Marachitylunde” and the phrases “sa-ri-ga-ma” and “pa-dha-ni-Sa” in “Inda priyamukha” by Tiruvaroor Ayyasami Nattuvanar, which occur both in the Anupallavi and Charana passages. The Kriti “Nadopasana” had visesha-prayogas like “sa-ga-ma” (Vedoddharu) and “ma-ga-ri-ma-pa” (Vishwamella), as well as “Sa-ga-ma-ri-Sa” (Vaarulu). She stated that “Sa-ga-ma” was also found in the Kriti “Shri Maatah” and “Sa-ga-ma-ri-Sa” also found in the Padam “Yaala-Badare”. Citing the lucid oscillation of the Rishaba Swara at “mariyaada” in the Javali “Idi Neeku”, she deemed it as a special phrase. Smt. Vedavalli also demonstrated some visesha-prayogas in tana rendition.

4. Smt. Rama Ravi (Gamakas and Anuswaras)

Begada is a Raga which accomodates a variety of Gamakas and Anuswaras, duly enhancing the aesthetic beauty. The Rishabha, Madhyama and Nishada Swaras aligned well with Kampita Gamaka. She cited this through a passage “ni-dha-pa” in the Kriti “Tyagarajaya Namaste”. Citing the passage “Narayana Vidulu”, she established usage of Etra Jaaru. Another gamaka example cited was “Yogeeshwara Manasa Yukta Vadana”.

Delving on Swasthana – gamakas, she showed how that gamakas ultimately indicate swara-swasthana. She showed that the pratyantara madhyama of this Raga is at a pitch level of 27/20, instead of the conventional level of 4/3. She cited several examples of Anuswaras, found in Varnas including “ni-ma” and “pa-ma-dha-pa-Sa-ni-ri-Sa”. She also dwelt on gamakas resultant from deflection when playing the Veena.

5. Smt. Prema Hariharan (Compositions)

The repertoire found in this Raga was bountiful. There are two Khanda-Ata Tala Varnams and two Adi Tala Varnams, each of which is a masterpiece. Commenting on conceptual differences, she cited that Dikshitar and Shyama Shastri preferred essays into the Tara-Sthayi, which was not the case with Tyagaraja. “Nadopasana” was indeed a unique tribute by Tyagaraja, in this Raga. This Raga was favourite of Post-Trinity composers too, like Ramaswami Shivan, Swati Tirunal and Patnam Subhramanya Ayyar. Adducing the Shringara aspect found in this Raga, she cited the example of the Tamil Padam “Yarukkagilum”. She also rendered passages of a composition by Papanasam Shivan.

RECORD OF PROCEEDINGS ON RAGA REETIGOWLA

I. (HISTORICAL BACKGROUND AND INTRODUCTION) – DR. SRIVATSA

Ancient musical treatises like Sangeeta Makaranda and Sangeeta Samaya Sara do not have any reference to Raga Reetigowla. Sarangadeva refers to Reetigowla, as a Praak Prasiddha Deshiya Raga – a recently emerged Raga of his times – 13th Century A.D. Govinda Deekshita, mentions in detail, particulars of this Raga, in the "Sangeeta Sudha", as usual, attributing all his observations to his predecessor, Vidyaranya. Characteristics of this Raga, including Aksheetika, Raga Vardhani, Vidaari, Sthayis, Vardhini and Nyaasa are furnished by Govinda Deekshita.

Ramaamaatya's observations in the "Swara Mela Kalanidhi" are worthy of notice. This Raga's integral swaras are said to be Shuddha Madhyama, Panchama, Panchashruti Dhaivata, Kaishiki Nishada, Dwishruti Rishabha and Komala-Sadharana Gandhara. Somanatha's "Raga Vibhodha" classifies Reetigowla as a derivative of the Bhairavi Mela. In the Chaturdandi Prakashika, Venkatamakhin standardises the Rishabha Swara as Panchashruti but deems the Dhaivata Swara as Shuddha Dhaivata. Ahobila advocates a Shadava Sampoorna structure, in the "Sangeeta Parijaata", while Tulajaji visualises Reetigowla as a sampoorna Raga.

Govindacharya maintains the sampoorna characteristics but mentions Vakra-sancharas in both the Arohana and the Avarohana, making this an Ubhaya-Vakra Raga. Recent musicologists like K.V.Srinivasa Iyengar, author of "Gana Bhaskaram" and Nadamuni Panditar, author of "Swara Prasthara Sagara" generally follow the concept given by Govindacharya but eschew firmly, usage of the Panchama Swara in the Arohana.

Thus, Reetigowla is a Raga that dates back to about the 13th Century A.D. and has undergone structural and conceptual changes until modern times.

The consensus view on the structure of this Raga is supportive of the Arohana-Panchama-Varjya advocated by Srinivasa Iyengar and Nadamuni Panditar, being :

Arohana	:	sa-ga-ri-ga-ma-ni-ni-Sa
Avarohana	:	Sa-ni-dha-ma-ga-ma-pa-dha-ma-ga-ri-sa

The constituent Swaras are Chatushruti Rishabha, Sadharana Gandhara, Shuddha Madhyama, Panchama, Chatushruti / Shuddha Dhaivata Swaras and Kaishiki Nishada.

II. (MELODIC INDIVIDUALITY, GAMAKAS AND ORNAMENTATION IN RAGA REETIGOWLA) – DR. SHRIRAM PARASURAM

Reetigowla is proximate to some Ragas – especially Anandabhairavi. The similarity in the Poorvanga is striking. Concurring with views expressed by Dr. Srivatsa that the Panchama swara is one with Alpatwa, Dr. Shriram Parasuram pointed out that Anandabhairavi has a stronger Panchama swara. However, the usage of Panchama Swara in Reetigowla is not restricted. The hall mark of this Raga is the presence of Janta Swaras – especially ga-ga-ma, ni-ni-Sa and ma-ga-ga-ma. This feature distinguishes Reetigowla from other Ragas. A mark of identification is "ma-pa-ma-

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ga-ri-sa" in this Raga. Passages like "sa-ga-ri-ga-ma" have to be carefully rendered, when singing this Raga. Delectable phrases are found in the Ata-Tala-Varna "Vanajaksha", in this Raga and Dr. Shriram Parasuram played excerpts on the Violin.

Gamaka, Dr. Shriram Parasuram, is highly oriented to factors like the laya, the Rasa-Bhava and the tune of the composition. Disagreeing with the classification of Gamakas into ten types, he stated that the scope of potential and ornamentation was endless. Nevertheless, an overdose of Gamakas mars aesthetic beauty. Gamakas can only enhance aesthetics and should not be counter-productive. This Raga was not conducive to protracted or long-drawn Gamakas, as it was ideally suited to the medium-tempo. Gamakas should not eclipse the identity of the constituent Swaras. [The best suited Gamaka for Reetigowla is the Sphurita type with limited scope]. Dr. Shriram Parasuram rendered vocally, some examples.

III. (MANODHARMA IN RAGA REETIGOWLA) – SMT. SEETA RAJAN

Agreeing with views expressed by preceding participants, Smt. Seeta Rajan stated that the Alapana of this Raga could be done to a reasonable extent only. Expansive delineation will result in repetitive phrases, which is avoidable. The attempt should be to highlight the normal nuances and special passages of this Raga. Aesthetic upgradation is possible, despite proximity to other Ragas. If one bears in mind, the role of each swara in the structural confederacy and the best-possible sequencing, the result will indeed be audio-satisfactory. Agreeing with the observation of Dr. Srivatsa that no swara is deergha – kamp'ita, Smt. Seeta Rajan stated that this by itself, is reason to adhere to structural fidelity and to limit the use of Gamakas.

Neraval aspect was more composition-oriented and there was need for clarity in expression. The Vakratva allowed conditioned the swara-patterns. Swara-rendition should enhance the audio-satisfaction obtained. The scope for swara-rendition was adequate but indulgence in an overdose was not recommended. Mel-Kala or rapid-fire-paced swara patterns warranted care. Madhyama-Kala passages in compositions warranted care, in Swara-rendition.

Smt. Seeta Rajan said that the main feature of Manodharma, in Raga Reetigowla, was the wide scope available for rendition of Tanas. She demonstrated with some swara-prasthara passages and also rendered a brief but polished Tana passage.

IV. (COMPOSITIONS IN RAGA REETIGOWLA) – DR. SRIVATSA

The copper-plates found in the Tirupati temple do not show the existence of any composition of Anamacharya in Raga Reetigowla. Some Devaranamas have been traditionally rendered in Raga Reetigowla, which are only indicators but not conclusive evidence. "Daro Namma" and "Taamboolava kollu" are two Devaranamas rendered for many years in Raga Reetigowla. Musicians from Karnataka render "Katha Shrivana maado" in this Raga.

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The six compositions by Tyagaraja in this Raga afford a kaleidoscopic aesthetic view, as they present multiple Rasas and laya patterns. "Cheraraavademi", "Raagaratnamalikache", "Nannu Vidichi" and "Dwaitamu Sukhama" are well-known and often-heard. "Badaliga Deera" and "Bale Balendu" are infrequently heard but are not rare compositions. "Jo jo Rama" is a lullaby by Tyagaraja, seldom heard.

The solitary composition by Muttuswami Dikshitar belongs to the Neelotpalaamba Vibhakti series and is a rare composition. The presence of Shyama Shastri's "Ninnuvina Marigalada" in this Raga is perhaps, due to modification and metamorphosis. The original version is said to have been tuned in Abheri with Shuddha Dhaivata.

The composition, most often heard, is undoubtedly. Subbaraya Shastri's "Janani Ninnuvina". Swati Tirunal's "Paripaalaya maam" is a popular song with performers. "Tatvan Ariya" by Papanasam Sivan, and "Guruvayoor appane" by Ambujam Krishna are frequently rendered. "Sadguru Swamiki" of Ramanathapuram Shrinivasa Iyengar, very popular a few decades back, is fading out. Other compositions in Raga Reetigowla include "Brundaavana Nilaya" by Oothukaadu Kavi, "Arul surandu" by Lakshmana Pillai, "Ninne Nammi", ascribed to Mayuram Vishwanatha Shastri, and "Abhayam Arul" by Periasami Thooran. There are two compositions of Shri G.N. Balasubramaniam and one by Mysore Vasudevachar. There is a trilogy of compositions by Muthaiah Bhagavathar, amongst which "Angaraka Mangala moorte" is from Bhagavathar's Navagraha series.

Veenai Kuppaier's Tana Varna "Vanajaksha", in this Raga, is fair as a star, when only one is shining in the sky. The scope for Padams and Javalis is limited. We do have in Reetigowla, a Padam by Kshetragnya and a Javali by Pattabhiramaiah.

V. (ISSUE OF DOMINANT DHAIVATA SWARA) – ALL PARTICIPANTS

All participants agreed that Chatushruti Dhaivata was the dominant Dhaivata swara. No view was expressed on the consequential classification under a Melakarta Raga.

RAGA REETIGOWLA

- by Dr. Srivatsa

Unlike the structural similarity discernable in Ragas with suffixes like "Saveri" or "Dhanyashi", no commonality in structure is detectable in Ragas which end with "Gowla". The term "Gowla" remains a mystery. It is neither "Gowra" (meaning white in colour) or "Gowda" (originating in the Gowla Desha). From the nomenclature, it is evident that Reetigowla belongs to the genre of Gowla Ragas.

Sarngadeva refers to Reetigowla but calls it "folk-oriented". All other musicologists have termed Reetigowla as a Raaganga Raga. The majority view is that folk or light-classical versions emerge from major Ragas and that no folk Raga gets polished and upgraded as a Raaganga Raga. Is this Raga an exception, if Sarngadeva's statement is correct? Nevertheless, Reetigowla did undergo periodic changes and modifications, it appears so.

Musicologists both of the past and present, have held divergent views. Tulajaji, Shahji and Govindacharya opined that all seven swaras were present in the Arohana and the Avarohana. Discordant views were expressed by Venkatamakhin and Ahobila. Venkatamakhin avoided the Dhaivata in the Arohana while Ahobila discarded the Panchama in the Avarohana. Recent musicologists favour omitting the Panchama in the Arohana. There is still no structural finality in respect of Raga Reetigowla. However, there is convergence of views, to a great extent, towards the scale :

Arohana	:	sa-ga-ri-ga-ma-ni-ni-Sa
Avarohana	:	Sa-ni-dha-ma-ga-ma-pa-dha-ma-ga-ri-sa

A staunch adherent of the Venkatamakhi tradition, Subbarama Dikshitar, was objective enough to reject the deletion of the Dhaivata in the Arohana and to accept the deletion of the Panchama, also in the Arohana. He enforced Ubhaya-Vakratwa and prescribed the scale.

Arohana	:	sa-ga-ri-ga-ma-ni-dha-ma-ni-ni-Sa
Avarohana	:	Sa-ni-dha-ma-ga-ma-pa-ma-ga-ri-sa

Though out of way, this prescription appears to be plausible and aesthetically satisfactory.

The structural swara-confederacy, if looked into deeply, reveals some interesting data. Jeeva Swaras are four – Gandhara, Madhyama, Dhaivata and Nishada. However they have no exceptional individuality like Varali-Madhyama, Begada-Nishada or Bhoopala-Gandhara. They combine effectively, to present distinct nuances of Raga Reetigowla. The Madhyama gets de-railed as a Raga-Chhayya swara, when compared to the other three swaras. Surprisingly, Madhyama is the best Nyaasa Swara for this Raga, the only other Swara being the Shadja. Rishabha as the Nyaasa Swara has to be avoided – the others are not commended. The Panchama Swara plays a dual but not dubious role. It has no innate strength and is limited by Alpatwa. Yet, in numerical or statistical analysis like in histograms, you find that the Panchama is widely used. Once upon a time, there was a totally Panchama-Varjita version of Reetigowla, now not in vogue. The Rishabha appears like a poor churchmouse, in certain select swara-phrases.

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The co-operative, collective effort of the Swaras in this Raga, is delectable. Aesthetics reaches high levels when taatu and jenta prayogas are heard. Vishesha prayogas include, inter-se, "sa-ga-ga-ma", "ma-ga-ga-ma", "dha-pa-ni-dha-pa-ni-dha-dha" and "dha-pa-gaa-ri-sa". Some sancharas sound well only in some ranges; such as "ni-pa-ni-ni", "pa-ni-ni-Sa" or "ni-pa-ni-ni-Sa" – are satisfactory only in the Mandhara Styayi. We have a passage in the Ata-Tala-Varna of this Raga, "pa-dha-dha-ma-ga-ga" which sounds more like "pa-ni-dha-ma-ga-ga", raising the bogey of false notes. Care and caution have to be exercised in passages like "sa-ga-ri-ga-ma" and "pa-dha-pa-ma-pa" in order to ensure that it does not sound like Anandabhairavi. Flat Swaras are called for; the Gandhara in Reetigowla is weak, in comparative terms. Anandabhairavi and Reetigowla are close but divergent cousins. Try the Mandhara sthayi below Nishada in Anandabhairavi – you are bound to land in Reetigowla.

No swara in Reetigowla assumes a Deergha-Kampita form. The use of Gamakas is limited-only Sphurita types shine. Surprisingly, despite these factors, the Raga Reetigowla affords a wide renditional range from Mandhara Panchama to Taarasthaayi Panchama a range of two full octaves – which is very welcome.

Reetigowla is best suited for medium-tempo. It gives vast scope for playing of madhyamakala by Vainikas and rendition of Taana. Venkatamakhi included Reetigowla in his list of eight Ghana Ragas. Some others include Reetigowla in the second list of Ghana Ragas – the Dwiteeya Ghana Panchaka. Reetigowla, indeed, is a Rakti Raga.

It is a heavily Bhava-oriented Raga, not easy to handle. The value is definitely enhanced when the Sahitya is also sublime. It is well suited for Tana Varnas and Kritis but not so much for Padams and Javalis. Rasa-Anubhava-wise, Reetigowla admits Karuna and Shanta Rasas and is indeed unsuited for Shringara Rasa. The view that this is an evening Raga is not easily acceptable – it is a Sarvakaalika Raga.

The Varna by Veena Kuppaiyer is outstanding indeed. The repertoire available in this Raga shows that it is the domain, the realm of Tyagarajaswami – from both the Bhava and Raga aspects.

Muttuswami Dikshitar may have composed only one Kriti – which has however, very significant value. Muttuswami Dikshitar distinguished between Reetigowla and Narireetigowla. The Mudra found in the Kriti of Raga Reetigowla is "Reetigourave". In the Narireeti Gowla Kriti he uses both "Reetigourave and Nata Bhairave" – to show that Narireeti Gowla is like Reetigowla in the Poorvanga and like Matabhairavi in the Uttaranga. There is no doubt that the Dhaivata Swara in Narireeti Gowla is the Shuddha Dhaivata. If Reetigowla also has the same Swara, there will be no distinction. Yet, Muttuswami Dikshitar has distinguished – so Reetigowla is dominated by the Chatushruti Dhaivata. Attempts to unify Reetigowla and Nari Reeti Gowla and to render Reetigowla with Shuddha Dhaivata are unwarranted and counter-productive.

Shyama Shastri's composition in Reetigowla appears to be a case of musical aberration, duly migrating from Shuddha-Dhaivata-Abheri. Subbaraya Shastri's "Janani Ninnuvina" is indeed, the piece-de-resistance. Antecedent composers have also used Reetigowla.

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Going down memory lane, we tend to identify Shri K.V.Narayanaswami with the Ata-Tala-Varna, Shri Semmangudi with "Dwaitamu Sukhama", Shri G.N. Balasubhramanyam with "Paripaalaya", Alathur Brothers with "Chera raavademi" and Shri Mudikondan Venkatarama Iyer with a Ragam-Tanam-Pallavi recorded and conserved by Akashavaani.

Reetigowla is superficially beautiful, audio-satisfactory and attractive but holds, like the earth, some unravelled mysteries like the Poorvanga-Uttaranga transition. Don't we like the earth ? So, we also like the lovely Raga called Reetigowla !

Conserving CAC

HAMEER KALYANI

India is a land where we seek unity in diversity. We are said to have had a unified system of music for many centuries, till the irreversible bifurcation that took place in the late 14th Century, culminating in two diverse systems - the Uttaraadheeya (Hindustani) and the Daakshinaatya (Karnataka) systems of music. Despite the division, aesthetic exchanges took place till about the early part of the 17th Century, which is in contrast with the virtually insulated state now in vogue. This is the best-suited background for the study of the evolution of the Raga Hameer Kalyani and its adoption in the Karnataka fold.

Paidala Gurumoorthy Shastri, a musicologist of the 18th Century mentions the fact that several Bhashanga Ragas were ancient and that they had a folk-music-base. According to him, Raga Bhairavi is more than 1250 years old and the dwi-Dhaivata presence is attributed to a folk - origin. Mention must be made of the fact that six of the twentyone Panns of Tamil Isai were Bhashanga Ragas of a finite Deshieeya type. Gurumoorthy Shastri refers to 27 Bhashanga Ragas in Karnataka Sangeeta, which, we venture to classify into four groups:

(A) BHASHANGA RAGAS THAT EXISTED PRIOR TO 1200 A.D.

- (1) Bhairavi (2) Neelambari (3) Saurashtra (4) Khamboji
(5) Yaru-kula Khamboji (6) Devagandhari (7) Punnaagavarali (8) Deshaakshi
(9) Saindhavi.

(B) BHASHANGA RAGAS ASCRIBED TO THE PERIOD 1200 A.D. - 1600 A.D.

- (10) Ananda Bhairavi (11) Mukhari (12) Athana (13) Reetigowla (14) Bilahari
(15) Saranga (16) Ushani (Huseni) (17) Kanada

(C) BHASHANGA RAGAS OF RECENT ORIGIN (AFTER 1600 A.D.)

- (18) Asaaveri (19) Khamas (20) Manji (21) Ishamanohari (22) Chintamani
(23) Abheri.

(D) BHASHANGA RAGAS ADOPTED FROM NORTH INDIA

- (24) Hameer Kalyani (25) Kapi (26) Jhenjhuti (27) Bihag

There are some more Bhashanga Ragas - like Navroze, which we do not mention, as it will lead to topical digression.

Let us examine now, the group of Dwi-Madhyama Ragas in vogue in Karnataka Music - like, Margadeshi, Ramkali, Saranga, Bihag, Yamuna Kalyani and Hameer Kalyani. The key to analysis is to ascertain the dominance of which Madhyama Swara - the Shuddha

Madhyama or the Prati Madhyama. In Ramakali and Margadeshi, the Shuddha Madhyama is prominent and it is the Prati-Madhyama that is the extraneous Swara. The inverse is the case with Bihag, Saranga, Yamuna Kalyani and Hameer Kalyani, where the Prati-Madhyama Swara dominates. It is interesting to note that these Dwi-Madhyama Bhashanga Ragas have a folk-origin.

There is no reference to the Raga Hameer Kalyani in ancient classics like the Sangeeta Makaranda, Sangeeta Ratnakara, Swara Mela Kalanidhi or Sad Raga Chandrodaya. The first reference is seen in a brief Shloka, the 165th Shloka of the second Adhaaya of the "Rasakowmudi" by Shrikaanta, reading thus:

"Eeshad bhedo budhaihi proktaha kalyaanakhya Hameerayoho"

This verse refers to the difference between Kalyani and Hameer, well perceived by the cogniscenti and refers to the usage of the Shuddha-Madhyama Swara, in passages like ga-ma-ga-ri-sa. Hameer (not then called Hameer Kalyani) was deemed to be and Ubhaya Vakra Raga, with this structure:

AROHANA : sa-pa-ma-pa-dha-ni-Sa
AVAROHANA : Sa-ni-dha-pa-ma-ga-ma-ga-ri-sa

This structure is virtually extinct, nowadays. The date of the Rasakowmudi is firmly established as 1575 A.D. Hence, Hameer was an established Raga by that time, belonging to the Kalyani group. We can, at this stage, surmise that Hameer originated somewhere around end of the 15th Century A.D. or in the beginning of the 16th Century A.D. The absence of reference to this Raga in the Rang Mahal copper plates, compositions of Annamacharya and traditional tunes of Devaranamas, leads to the above inference, as well as to the conclusion that this Raga was unknown in the Karnataka system till 1600 A.D. Kalyani, Yamuna Kalyani and Saranga were well known. Sri Pada Raja is said to have branded Kalyani as an 'Autra' Raga and is said to have discouraged its rendition, for its "Turushka" origins.

Hameer is also called Hamveer - a fact substantiated and reinforced by the Raga-Midra used by Shri Muttuswami Dikshitar. There lies a remote, desolate village, on the banks of the Banaskanta, in the Mewar region of Rajasthan called Hameerpur. It lies between Chittorgarh and Udaipur. This is a village which belonged to bards and minstrels called "Raasso"s. The Raassos created musical compositions to inspire the Rajput warriors; they were competent poets of the "Aashukavi" type. Most of the compositions abound with Veera Rasa and Adbhuta Rasa - the Raga Hameer or Hamveer suits these purpose. One famous bard, musician of this village was Hamveer Raasso - whose poignant and graphic depictions of the battle of Haldighat still survive. Hamveer Raasso was a contemporary of Rana Pratap and has praised the latter's bravery. This Raga is said to be a creation of Hamveer Raasso and is said to be named after him. There is Chronological concurrence, as the time was the early part of the 16th Century. Hence, Raga Hamveer or Hameer could be of Rajasthani origin, adopted later into Karnataka music.

The acceptance of this Raga into the Karnataka fold by the era of the Trinity is well-established. We have two compositions by Tyagaraja and three by Muttuswami Dikshitar, in this Raga. Though there is no composition by Shyama Shastri, we have one by his son, Subbaraya Shastri. Curiously, the Sangeeta Sampradaya Pradarshini, written just after the time of the Trinity, deems Hamveer Kalyani as a Dwi-Madhyama, Shadja-Graha, Sampoorana, Bhashanga Raga. The prime-difference between proximate Saranga and Hamveer is that the swara-sanchara "ri-ga-ma-ri-sa" has to be stressed in Raga Saranga and has to be assiduously avoided in Raga Hameer Kalyani. One pathaantara of a Tyagaraja Kṛiti in Raga Saranga provides a clue. The rendition of the passage "Vaahineesha ripu nuta" in the Kṛiti "Ehi Trijagadeesha" with usage of "ni-sa-ga-ma-ga-ri-sa" show the proximity and overlapping features of Ragas Saranga and Hameer. Yet, Saranga exudes Shanta Rasa and Hameer produces Roudra - this is the greatness of Rasanubhava in Karnataka music.

Deiving to the repertoire in this Raga, we should first discern the traditional rendition of Jayadeva's "Pravisha Raadhe Maadhava sameepam iha" by Bauls and Odissi dancers. "Manamuleda" by Tyagaraja is a ninda-stuti, brimming with Roudra Rasa. "Nee daasuda" by Tyagaraja tends more towards Adbhuta Rasa. Muttuswami Dikshitar has composed two kṛitis with the same Pallavi, "Parimala Ranganatham bhaje ham veera nutam". One is a complete Kṛiti with tri-sthayi passages while the second is a samashti-charana Kṛiti with emphasis on the poorvanga passages. If one listens to Dikshitar's "Pura hara nandana ripu kula bhanjana" in this Raga, he will tend to mistake it for a perfect Dhruvad - type composition. Subbaraya Shastri's "Venkata Shaila Vihara" is well known, combining Shanta and Adbhuta Rasas. "Gangeya Vasana" by Swati Tirunal is a lilting composition - following the Dikshitar tradition. Mention must be made of a lovely composition by Namakkal Narasimha Iyengar "Radha naapai daya leda" in this Raga. Conventionally, Kamakadasa's Devaranama "Durjana Sanga" and a Tiruppavai composition of Andal "Too mani maadattu" are rendered in Raga Hameer Kalyani. There are compositions by contemporary composers like Dr. Balamurali Krishna and Prof. T.R. Subramaniam.

Hameer or Hamveer Kalyani is a Raga to be rendered with some degree of caution. Performers must remember that there are some inherent and intrinsic limitations:-

- i) In Avarohana passages it is always "ri-ga-ma-ri-sa" in Saranga and "ga-ma-ga-ri-sa" in Hameer Kalyani.
- ii) In Saranga, Rishabha and Dhaivata act as perfect Samvadi swaras in passages like "ri-ri-sa-pa-ma" and "dha-dha-pa-ma". Hameer allows "sa-pa-ma-pa" but never "ri-ri-sa-pa-ma-pa". Gandhara is not a Nyasa swara in Saranga but is one in Hameer.
- iii) In Saranga, sanchara beyond Tara-sthayi Gandhara or below Mandara-sthayi Nishada is not permitted. There is no such limitation in Hameer Kalyani.
- iv) The Chatushruti Dhaivata is a Kampita Swara in Saranga and a Deergha Swara in Hameer.

Aesthetic aberrations occur if these norms are flouted. The Kṛiti "Edo teriyamal pocchude", supposedly in Hamveer Kalyani, is rendered sans regulation by one school and sounds more like Raga Saranga.

The scope of Alapana, without repetitive phrases, in Raga Hamveer Kalyani is limited. It is a Raga with a distinct nuance and is not a Chhayalaka or a Sankeerna Raga. Hameer or Hamveer Kalyani is a Hrusva, Dwi-Madhyama, Desheeya, Bhashanga Raga. Curiously, the Hameer or Hamveer Kalyani of the current Karnataka system is closer to Raga Kedar of the Hindusthani system; Raga Hameer of the Hindusthani system is closer to Raga Yamuna Kalyani of the Karnataka system. Was there a metamorphosis in the process of transfer from the Northern to the Southern system ? Or was an erroneous nomenclature used ? This mystery has to be unravelled - is a matter for research.

ANANDA BHAIRAVI

'Ananda' symbolises Bliss and Bhairavi could be synonymous with something that could be awesome. Ananda Bhairavi can superficially seem to be a paradox, as these two facets cannot go in tandem. The word "Bhairavi" is only a generic nomenclature. There is virtual unanimity on the fact that the aesthetic effects of Raga Anandhabhairavi are blissful and ethereal. This is a Raga which is extremely popular in classical, demi-classical and folk idioms.

Aesthetic assessment, in Karnatic Music, is criteria-based and not arbitrary.

"Ranjayati manasaamsiti raagaste dasa lakshana
Bhavanti to Matangaadyai prapitaastati cha kramaat"

Ananda Bhairavi is one of the select Ragas that fulfills all criteria. Thus, it is one of the foremost Rakti Ragas.

Ananda Bhairavi is of indeterminate antiquity. Here is an example of on-going metamorphosis. It cannot be deemed that this Raga originated from folk-music. Textual references indicate that in days bygone, this was an Upanga Raga affiliated to the 20th Melakarta, Natabhairavi. The enhancement of aesthetic – value, Ranjakatva, was facilitated by the acceptance and absorption of a swara alien to the parental scale, wherefore this Raga became a Bhashanga Raga. The dominance of the naturalised and accepted Swara was such that some musicologists contemplated re-classification. This Raga has two visages, two images. The first is a straight – jacketed classical version and the second is a version with a salient folklore factor.

The Antara – Gandhara is another extraneous Swara that was accepted in this Raga and its admittance did not in any manner, diminish the aesthetic value. The process of aesthetic – amelioration even led to acceptance of the Kakali Nishada Swara, in this Raga. Such is the capacity of acceptance of extraneous elements and their eventual integration, as well.

The change or development of this Raga has not been merely by means of an addition of an alien Swara but has been fundamental and structural. Shahji wrote "allika sandharbamuga vacchunu" meaning that this Raga does not exhibit a regular arrangement of Swaras. Shahji emphasised the fact that the passages "sa-ri-ga-ma" and "pa-dha-ni-sa" are not allowed in this Raga.

We summarise hereunder, the multiple structures postulated by various musicologists:

- 1) VENKATAMAKHI
(ANUBHANDA OF CHATURDANDI PRAKAASHIKA)

"Aarohe tu rishabham tyaktwa dhavakram cha samaashritaa
Sampoornaam sagrahopeta bhaved Ananda Bhairavi".

Arohana	:	sa-ga-ma-pa-dha-pa-ni-sa
Avarohana	:	Sa-ni-dha-pa-ma-ga-ri-sa".

2) SUBBARAMA DIKSHITAR
(SANGEETA SAMPRADAYA PRADARSHINI)

Arohana : sa-ga-ga-ma-pa-dha-pa-sa-ni-sa
Avarohana : Sa-ni-dha-pa-ma-maa-ga-ga-ri-sa

3) GOVINDACHARYA
(SANGRAHA CHOODAMANI)

Arohana : sa-ga-ri-ga-ma-pa-dha-pa-ni-Sa
Avarohana : Sa-ni-dha-pa-ma-gaa-ri-sa

4) (SANGITA SAARA SANGRAHAMU)

Arohana : sa-ga-ma-pa-dha-pa-Sa
Avarohana : Sa-ni-dha-pa-ma-ga-ri-sa

5) NADAMUNI PANDITHAR
(SANGEETA SWARA PRASTAARA SAGARAMU)

Arohana : sa-ga-ma-pa-dha-pa-sa-ni-dha-ni-sa
Avarohana : Sa-ni-dha-pa-ma-ga-ri-sa.

Divergence in view is primarily in respect of the ascending order of Swaras, the Arohana-structure. Venkatamakhin omits 'ri' in the Arohana and accepts vakra at the Dhaivata. Subbarama Dikshitar allows dwi-vakra in the Arohana, accepts the sanchara 'Sa-ni-Sa' but disallows "dha-ni-Sa". Govindacharya projects Vakra in the Arohana at Gandhara and accepts dwi-vakra Arohana; he allows "pa-ni-Sa". These differences are surreal but not conflicting. We can pause to ponder – whatever be the Arohana – structure, Ananda Bhairavi is Ananda Bhairavi, as a rose is a rose.

Subbarama Dikshitar provides reference that about one hundred seventy years before his time, the second Dhaivata-swara was admitted into this Raga. Nevertheless he brands it as "Panchashruti Dhaivata".

This Raga was nourished and cherished in folk-music. It was accepted duly as a Deesheeya Raga, in our system. Assuming that there is no musical aberration, the presence of Kshetragnya's Pada, "manchidiram nede" and Bhadrachala Ramdas' composition, "paluke bangaaramaayena" show that this Raga did exist much before the era of the Trinity. Devaranamas of Purandaradasa such as "Rama nama payasage" and "hodi nagaari mele" are rendered in Raga Anandabhairavi. The musical structure of "hodi nagaari" is unique in that all anya-swaras are used. Kanakadasa's "muttadiro ennannu" is in this Raga. Another pre-trinity composition remaining unsullied unto today is "Nee madi challaga" by Kavi Matrubhootayya.

Ananda Bhairavi is one of the twenty eight Ragas of Karnatic Music in which we have compositions by each Trinitarian. Three compositions of Tyagaraja – "Neeke teliyakapote" "Ksheerasaagara vihara" and a Divyanama-Sankeertana "Rama Rama nee vaaramu" are widely accepted. A fourth one, of recent emergence, "Nee balamaa" is not adequately authenticated. Shyama Shastri's prolific output in Raga Anandabhairavi is well known and

accepted, if not magnified to such an extent that some call this Raga as "Kuttagai" or exclusive, to Shyama Shastri, which is incorrect. "Marivere", "O Jagadamba", and "Himachala Tanaya" are very popular and frequently rendered; "Pahi Shri Giri Raja Sute" is occasionally rendered. The Varnam in Ata-Tala "Samini Rammanave", the Kritis "Mahilo Amba" and "Aa dinamuni" are unheard of. The cumulative score of Shyama Shastri, in this Raga, is seven. A fact seldom and hardly appreciated is that there are seven compositions by Muttuswami Dikshitar, as well, in this Raga. "Kamalaamba Samrakshatu", "Maanasa Guruguha", and "Tyagaraja Yoga" are famous and rendered frequently. Seldom do we get to hear "Aanandeshwarena" or "Dandaayudhapaanim". The very rare pieces are the lovely "Paradevate namaste" and "Abhayaamba naayaka".

Veenai Kuppaiyer's Ata-Tala Varna, "Sami ninne", is rarely heard and is limited to the Semmangudi school Post-trinity composers like Swati Tirunal, Iraayiamman Thampi, Sadashiva Rao, Mysore Vasudevachar, Papansam Shivan, G.N. Balasubramaniam and other have composed in this Raga. We have a lovely tillana in this Raga by Tanjavur Shankara Iyer, rendered emotively by the peerless Smt. D.K. Pattammal.

Ananda Bhairavi is one of the select five Ragas which have a Navavarna and Navaratnamalika composition (others are Shankarabharana, Khamboji, Kalyani and Ahiri). The esoteric cum metaphysical lyrical content of three of Dikshitar's compositions are so lofty, that mere comprehension of the contents of those compositions can present a picture of Bliss. The Taittareeya upanishad says "eesham aanandamayam aatmaanam upasankramya" – know that the Truth is Bliss. Verily, this Raga is a blissful path leading to the Truth.

The greatness, magnificence of Anandabhairavi can be stated as "Anandabhairavi vaibhavam – asmadjanasukha pradam – rakti raga yoga vaibhavam, raga yoga vaibhavam, yoga vaibhavam, vaibhavam, bhavam, vam". The glory of Anandabhairavi shall confer benefits on us; it is a great Rakti Raga; it attracts listeners, has great spiritual content, is majestic, is one Raga for the future too; it is characterised by the Vashatkaara – Vam – a traya (akshari) swara Raga. The "sa-pa-Sa" Sanchara can be effectively used only in very few Ragas, of which Ananda Bhairavi is one.

Let us examine the "pa-dha-pa-Sa" sanchara, involving the Chatushruti Dhaivata. We can see this Sanchara also in Poorvi Kalyani and Begada. These three Ragas do generate a feeling of Ananda, when heard. What is the mystery behind this? This is matter for research, a subject for in-depth study.

Ananda Bhairavi is a classical example of a folk-oriented Raga scaling the pinnacle of classicism.

RAGANUBHAVA – RAGA ANANDABHAIRAVI

SUMMARY OF PROCEEDINGS HELD ON 15TH NOVEMBER 1999

DR. V. V. SRIVATSA (INTRODUCTION AND HISTORICAL BACKGROUND)

The Raga Anandabhairavi is of indeterminate origin and has existed from medieval periods, in the folk-tradition. This Raga is not referred to in texts like Sangeeta Makaranda, Sangeeta Ratnakara, Swaramela Kalanihi or Raga Vibhoda. There is no reference in the main-text of Chaturdandi Prakaashika but a reference is found in the supplementary-passage, Anubhanda. In "Raga Lakshana", Shahji states that "Bhairavi is the mela for Anandabhairavi" and not that Anandabhairavi is a derivative of Bhairavi. This, perhaps, is indicative of the fact that Raga Anandabhairavi was very much in vogue in folklore and that the observation by Shahji was an off-shoot of an attempt to classify this Raga in the classical system.

Though structural variances can be discerned in the views expressed by musicologists, it is obvious that this Raga underwent manifold changes, in course of time. There was no uniformity, in conceptual terms, even amongst the members of the Karnatic Music Trinity. Originally, the Tyagaraja tradition avoided the Antara Gandhara Swara, though nowadays used in Tyagaraja Kriti. The Dikshitar school strictly avoids the Swara. The Antara Gandhara's presence in compositions by Shyama Shastri is profound.

The uniqueness of this Raga is that it appears to have a Poorvanga and an Uttaranga – ostensibly independent but interconnected by an unseen aesthetic thread. This is also visualised in the "sa-pa-Sa" prayoga found in two compositions of this Raga. Madhyama and Gandhara on one side and Nishada and Shadja on another side, function as jeeva and nyasa Swaras of Raga Anandabhairavi.

Citing examples of compositions, it is well-established that Raga Anandabhairavi was a musical force to reckon with, even in the pre-trinity period.

SHRI O. V. SUBRAMANIAM

The repertoire available in Raga Anandabhairavi is unique and specialised. It ranges from deft-touches of Ranjakatva to heavy musical passages. The trinity of Karnatic Music revelled in compositions in this Raga. Two compositions worthy of mention are "Neeke Teliyaka" by Tyagaraja and "Tyagaraja Yoga" by Dikshitar. "Marivere Gati" by Shyama Shastri is a masterpiece. Reference was made to Ramanathapuram Srinivasa Iyengar's Kriti "Sad Bhaktiyu".

Shri O. V. Subramaniam rendered selected passages from the compositions, "Neeke Teliyakapote", "Marivere gati" and "Sadbhaktiyu galgajesi".

SMT. GEETA BENNETT

Smt. Bennett recalled some tips taught to her, in her formative years, by her parent-cum-teacher, the redoubtable Dr. S. Ramanathan. A passage taught by Dr. Ramanathan to identify Raga Anandabhairavi, initially sounded archaic, the value of which was well comprehended in course of progression of her musical knowledge. She cited special sancharas of swaras

found in the Geeta of Raga Anandabhairavi, "Kamala Sulochana", including the sanchara "Sa-ni-dha-ni-Sa".

Concurring with the view expressed earlier that this Raga had two distinct musical halves, she identified the intrinsic inter-relationship between the madhyama-gandhara and panchama-dhaivata swaras. She mentioned the speciality of Swara-sthana that a Vainika should appreciate, when playing this Raga. She stated that ornamentation stemmed from swara-sequencing and Anuswaras while gamakas regulated the Rasanubhava. An overdose of gamakas was not welcome. Nevertheless, fragmentary felicity though fine, was only a part of an integral whole, the effect of which was merely aesthetic – excellence. This was the guideline adopted by great composers including the Trinity, she said.

Anandabhairavi has been a subject of bio-research, she mentioned. The importance of this Raga cannot be over exaggerated. Smt. Bennett opined that the dominance of the Anya-Swara Dhaivata was so great the it obliterated the presence of the supposedly original Dhaivata Swara. It is logical to construe Raga Anandabhairavi as a derivative of Karaharapriya, on this ground, in her view.

DR. SRIRAM PARASURAM

Dharma means to stride an established path. The structure of the Raga is inviolable and any creative aspect had to be within the structural frame work of the Raga. In this Raga, there was adequate scope for creativity, though the patterns to be adopted were fairly finite. Dr. Sriram Parasuram expressed the view that creativity is best seen in the proper sequencing of swara-phrases. He also mentioned that the inherent nature of a Raga did influence the rendition speed, which factor also conditioned phrase-sequencing. He demonstrated some patterns of sequencing. This was creativity at a macro-level.

Delving to the micro-level, Dr. Parasuram stated that the proficiency of a performer is best visualised in handling of the sub-phrases. The brevity of the sub-phrases were such that care had to be exercised during rendition of a particular Raga and only the optimum-applicability should prevail. Sub-phrases have commonality with phrases of other Ragas. Hence, creativity should manifest with due diligence and care. He identified, on the basis of sub-phrases, about sixteen proximate and allied Ragas, in respect of Raga Anandabhairavi.

Dr. Sriram Parasuram presented some special sub-phrases.

SHRI T.P. VAIDYANATHAN

Dealing with allied Ragas, Shri Vaidyanathan chose Reetigowla, Bhairavi and Huseni as the Ragas allied closest to Raga Anandabhairavi. He compared and contrasted Anandabhairavi and Reetigowla, by rendition. He mentioned that the limitation of mandarasthayi movement in Raga Anandabhairavi into Raga Reetigowla. As regards Huseni, the greater element of flexibility in that Raga distinguished it from Raga Anandabhairavi. Movements like "ma-pa-dha-ni-Sa" possible in Huseni were not permitted in Raga Anandabhairavi. Also the Rasanubhava of Huseni varied saliently from Anandabhairavi, though they were proximate Ragas.

Apropos Bhairavi and Anandabhairavi, there were finite boundaries and distinctions. The Dhaivata in Bhairavi kept that Raga in a class apart. Many swara prayogas of Raga Bhairavi were inapplicable in Raga Anandabhairavi. The alliance was distant and conditioned.

Shri Vaidyanathan rendered a rare composition of Mysore Sadashiva rao, in Raga Anandabhairavi.

ANCEDOTES IN ANANDABHAIRAVI

- Tyagarajaswami attended a show by folk-musicians at Tiruvaiyaru and was very pleased at their rendition of Raga Anandabhairavi. After the show, the lead musician prostrated before Tyagarajaswami and sought a boon. He requested the sain-bard not to compose any more in Raga Anandabhairavi, which was granted. This incident is attributed as the cause for the limited output of Tyagarajaswami in this Raga.
- Muttuswami Dikshitar's first composition "Sri Naathaadi" in Raga Mayamalawagowla is a long winding prosodic piece with delectable Anuloma-Viloma swara patterns. His brothers Baluswami and Chinnaswami were with him, when the first composition was rendered. They were surprised at the fact that there was only one Charana in the Kriti and expressed their views. Muttuswami Dikshitar provides an answer to their question / doubt, in his second Kriti, "Maanasa Guruguha" in Raga Anandabhairavi, in the passage "matva tadeka charanam".
- A fact, hardly appreciated is that the uniqueness of Dikshitar's output is seen from his uni-charana compositions.
- The equivalent of "Nidhi Chala Sukhama" or "Heena maanavaashrayam tyajami" is seen in a swara-sahitya passage of Shyama Shastri's composition in Raga Anandabhairavi, where he condemns ill-behaved, pompous persons of power as "Dushprabhu". Thus, "O Jagadamba" is the "Nidhi-Chala sukhama" of the Shyama Shastri tradition.
- A musician with his entourage, was passing by a well planned and laid-out village located between Mannargudi and Kumbakonam. Residents of this village requested the musician to stop and have darshan of Lord Santanarama, enshrined in a temple of that village. The musician, Ramanathapuram Srinivasa Iyengar disembarked and was enchanted by the idol of Santanarama. His devotion manifested as a beautiful Kriti in Raga Anandabhairavi, "Sadbhaktiyu galga jesi". This incident took place at Yamunaambapuri, now known as Nidamangalam.
- The most widely travelled composers are Purandaradasa and Dikshitar. During one of his travels in the Navalgund – Gadag sector, Purandaradasa saw a fort. The big-drum (Nagaara – murashu) was sounded as a time-signal. Purandaradasa perceived that the drum was proclaiming the omnipresence of Vishnu "I prithiviyolu vyaapaka - naaghiha Sripati Purandara Vitthalane paranendu". This lofty concept can be seen in a Devaranama, "Hodi Nagari mele", rendered in Raga Anandabhairavi.
- The Paramacharya of Kanchi was moved to tears when he heard the passage "avayava traya" in the Dikshitar Kriti, "Anandeshwarena", in Raga Anandabhairavi – with lofty Advaitic concepts. As a mark of respect to Dikshitar, the Paramacharya ordained that the composition should not be rendered in concerts and should be sung only in a temple, in a shrine of Dikshitar, or in the presence of a Sanyasi. This directive is being followed by everyone. Such is the greatness of a Dikshitar Kriti in Raga Anandabhairavi.

Courtesy: CAC

ANSWERS TO QUESTIONS ON RAGA ANANDABHAIRAVI

1. TO WHICH MELAKARTA GROUP DOES ANANDABHAIRAVI BELONG TO ?
ANS : 20TH MELAKARTA (NATABHAIRAVI)
2. WHAT IS UNIQUE ABOUT THE SWARA PATTERN IN THE AROHANA ?
ANS : UBHAYA VAKRA SANCHARA
3. WHICH IS THE PRIMARY ANYA-SWARA THAT MAKES ANANDA BHAIRAVI A BHASHANGA RAGA ?
ANS : CHATUSHRUTI (PANCHASHRUTI) DHAIVATA
4. IN WHICH KRITI OF THIS RAGA DO WE FIND DENEGRATION OF THE HAUGHTY POWERFUL PERSONS ?
ANS : O JAGADAMBA
5. WHICH COMPOSITION IN RAGA ANANDABHAIRAVI RELATES TO THE NIDAMANGALAM TEMPLE ?
ANS : SADBHAKTIYU GALGAJESI
6. WHICH IS THE POPULAR TARANGAM BY NARAYANA TEERTHA CUSTOMARILY RENDERED IN RAGA ANANDABHAIRAVI ?
ANS : NANDA NANDANA GOPALA
7. IN HOW MANY KRITIS OF SHYAMA SHASTRI IN THIS RAGA DO WE HAVE SWARA SAHITYA PASSAGES ?
ANS : THREE
8. WHICH RAGA IS MOST PROXIMATE TO RAGA ANANDABHAIRAVI ?
ANS : REETIGOWLA
9. WHICH COMPOSITION WAS POPULARISED BY RENDITIONS OF SANGITA KALANIDHI CHITTOOR SUBRAMANIA PILLAI ?
ANS : MATHURA NAGARILO
10. THE 'SA-RA-SA' SANCHARA OCCUR IN THE KRITI "PAHI SHRI GIRIRAJA SUTE" BY SHYAMA SHASTRI. WHICH OTHER KRITI HAS A SIMILAR PASSAGE ?
ANS : "DANDAYUDHAPANIM" (DIKSHITAR)

11. WHICH SYSTEM OF DANCE ADOPTED RAGA ANANDABHAIRAVI TO A GREAT EXTENT ?
ANS : KUCHIPUDI
12. THE TYAGARAJA KRITI "KSHEERASAGARA" IN THIS RAGA BELONGS TO WHICH GROUP ?
ANS : UTSAVA SAMPRADAYA
13. TO WHICH GROUP DOES THE SHYAMA SHASTRI KRITI MARIVERE BELONG TO ?
ANS : NAVARATNAMALIKA
14. TO WHICH GROUP DOES THE KRITI "KAMALAMBA SAMRAKSHATU MAAM" BELONG TO ?
ANS : KAMALAMBA NAVAAVARANA
15. NAME THE TALA TO WHICH A VARNA BY SHYAMA SHASTRI IN RAGA ANANDABHAIRAVI IS SET TO
ANS : ATA TALA (KHANDA ATA TALA)
16. ANECDOTES RELATE "MANASA GURUGUHA" A COMPOSITION BY DIKSHITAR TO THE STRUCTURE OF HIS COMPOSITIONS. WHAT UNIQUE FEATURE OF DIKSHITARS KRITIS IS RELATED TO THIS COMPOSITION ?
ANS : UNI (OR SINGLE) CHARANA STRUCTURE
17. WHICH SWARA IS THE JEEVA SWARA OF THIS RAGA ?
ANS MA, GA, NI, OR SA.
18. NAME A KRITI ON SUBHRAMANYA COMPOSED BY PAPANASAM SIVAN, IN THIS RAGA.
ANS : SINGARAVELAVAN
19. WHICH IS THE POPULAR DEVARANAMA IN THIS RAGA ?
ANS : RAMANAMA PAYASAKE
20. IN WHICH KRITI OF THIS RAGA DO YOU FIND USAGE OF SHROTOVAHO AND GOPUCCHA YATIS ?
ANS : TYAGARAJA YOGA VAIBHAVAM

RAGA SAHANA

The origin of Raga Sahana, highly popular in the contemporary classical music scenario, is rather obscure. There is no reference to this Raga in works like the Sangeeta Makaranda or the Sangeeta Ratnakara, much less, even in the Rasakowmudi (Ca.1560 A.D). Govindacharya has defined the structure of this Raga, which indeed, was in vogue during the period of the Trinity.

The hall-mark of this Raga is the unique Gandhara Swara, which can neither be classified as Sadharana Gandhara or Antara Gandhara. This has resulted in divergent classifications – with some considering Sahana as a derivative of the 28th Melakarta Raga and others treating it as a derivative of the 22nd Melakarta Raga.

Sahana is identified substantially with Karuna Rasa and most of the compositions have a sympathetic strain. Rasanubhava apart, it is a very popular Raga used in Viruttams, rendition of Padyas Choorikas and Ragamalikas. Sahana offers ample felicity for permutative renditions of Swara passages, wherefore, performers revel in swara-patterns characterised by constructive manodharma.

The Swaras constituting this Raga, apart from the Gandhara are Chatushruti Rishabha, Shuddha Madhyama, Panchama, Chatushruti Dhaivata and Kaishiki Nishada. The ascent (Arohana) and descent (Avarohana) have Vakera-Sancharas of Swaras. Theoreticians cite Sahana as one of the examples to cite the premium – value of aesthetic satisfaction (Ranjakatva) in Ubhaya-vakra Ragas.

The repertoire in this Raga is fairly large – about 80-85 compositions. We have Tana Varnas in Adi and Khanda Ata Talas, including one by Subbarama Dikshitar. Pre-trinity composers have used this Raga. Of the ten compositions of Tyagaraja – "Giripai Nela konna", "Ee Vasudha", "Raghupate Rama", "Vandanamu Raghunandana" and "Emanathiechevo" are very popular. Classicism is discernable at its pinnacle in Muttuswami Dikshitar's compositions like "Shri Kamalambikaayam", "Abhayaambayam" and "Eeshanaadi Shivaakara". There is no composition by Shyama Shastri, in this Raga, which deficiency is made good by Annaswami Shastri's composition "Inkeverunnaaru".

Amongst post-trinity compositions, Patnam Subramania Iyer's "Rama ikanannu brova" is outstanding, as also are some compositions of Papanasam Shivan.

There are many popular Padams in Sahana like "Joodare aadinaadiche", "Mogaduchu pilachide", "Moratopu" and "Ini enna pecchu". The mystery of the first Padam, ascribed to Kshetragnya, in this Raga, is not satisfactorily explicable.

Another salient feature is the "Mitatva" aspect of this Raga. Alapana, Gamakas, Swara-prasthara has to be limited, yet not very brief. Hence, its universal appeal.

Amongst anecdotes, the first pertains to the promise made by Lord Rama to Tyagarajaswami, assuring deliverance from human bondage in ten days' time. This is mentioned in the Kirti "Giripai Nelakonna". The next one relates to the unforgettable rendition of this Raga by nagaswara vidwans of Chidambaram – who used the opening lines of Ramaswami Dikshitar's composition "Vaashi Vaashi" – for the Pallavi part of their Ragam, Tanam and Pallavi. In days bygone, this Raga had a place of pride in the presentations of the danceuse, Mylapore Gowri Ammal. In recent times, we have the observations of N.E.Purushottaman, who wrote that he wished to shed his mortal coils (so that he hears no more) after listening to a rendition of "Vandanamu Raghunandana" by Smt. D.K. Pattammal.

Sahana is a highly emotive Raga offering an ethereal level of Rasanubhava.

SUMMARY OF PROCEEDINGS ON 22ND SEPTEMBER 1999

RAGA SAHANA

INTRODUCTION :

Sahana is a highly emotive Raga with contours of Karuna and Shanta Rasas. It is not referred to in medieval musicological texts but became one of the popular Ragas prior to the age of the Trinity. The distinct but variant Gandhara Swara is the characteristic of this Raga. The effective combination of Gamakas with Swaras generates the Rasa Anubhava. Used widely in Ragamalikas, Viruttams etc: it is a highly popular Raga with performers mainly because of the affordable felicity in Swara singing. Many composers have presented masterpieces in this Raga. The repertoire is sizable.

- (*Dr. V. V. Srivatsa*)

HISTORICAL / MUSICOLOGICAL ORIGINS OF RAGA SAHANA :

The moorchana pattern culminating in the Raga Sahana were demonstrated. Agreeing with the introductory remarks, Sahana was first mentioned as a derivative of the Khamboji Mela by Paidala Gurumoorthy Shastri. The use of the Raga-Mudra technique by Dikshitar leads to the possibility of the name of this Raga having been Shana. The Gandhara Swara was termed as "Trishanku Gandhara" – which in reality was above the Sadharana Gandhara and below the Antara Gandhara. The Gandhara primarily appeared only in some sancharas and cannot be deemed as freely – used. Most favour the Antara Gandhara while few use the Sadharana Gandhara. The Ubhaya-Vakratva enhances aesthetics, which was demonstrated.

- (*Dr. S. R. Janakiraman*)

MANODHARMA SCOPE IN RAGA SAHANA :

There is no standardisation of finite prescription, through there is ample scope. The accent should delve on the avoidance of repetitive phrases. A pen-picture, in comparative terms, was presented, using Raga Mandhari. Inasmuch as Raga Ghanta was deemed an allotropic modification of Raga Dhanyashi, Sahana's modification leads to Raga Dwijaavanti.

- (*Prof. T. R. Subramaniam*)

USE OF GAMAKAS IN RAGA SAHANA

- :
- There are many special passages with unique swara patterns, even in the Adi Tala Varna, demonstrated duly. Several delectable swara passages are seen in the Kamalamba Navavarna kriti. The combination of the Gamakas, ascending / descending Jaaru is so facile with the Swaras, which results in the Karuna Rasanubhava. There have been renditions exclusively with Sadharana Gandhara only, which is no way, has devalued aesthetics.
- (*Vidwan N. Ravikiran*)

COMPOSITIONS IN RAGA SAHANA

- :
- Abundant, a favourite of several composers, many of which were individually cited. Using Graha-Swara as the yard-stick, the Raga afforded quite a variety. Special mention was made of a composition of Muthiah Bhagavatar with the Madhyama as the Graha Swara. Modern composers have maintained the precedent purity and values. Many Padams in this Raga are popular, most of which were referred to. There appears to be no Tillana in this Raga.
- (*Vidushi Smt. Seeta Rajan*)

ALLIED RAGAS

- :
- The most proximate Raga, obviously is Dwijavanti. It is not merely the musical format that defines allied Ragas. Due weightage should be given to Ragas with similar swaraprayogas. Examples cited included passages from Ragas like Malavi, Begada, Kanada and Vedaghoshapriya.
- (*Smt. Suguna Varadachari*)

BRAIN TEASERS

SAHITYA

- 1) In which composition is Krishna referred to as "Rowhineya Anuja" ?
- 2) In which composition is Devi described as being worshipped by Sanskrit – "Geervana Vandita" ?
- 3) In which kriti is the unparliamentary word "harami" used ?

BHAVA

- 1) Identify the composition in Raga Khamboji which amounts to a Nindastuti, composed by Tyagaraja.
- 2) In which Kriti is the most-effective Nayaki Bhava of Tyagaraja seen ?
- 3) Identify a Kriti of Dikshitar in which he prays for liberation.

RAGA

- 1) What is an Ekaika Raga Kriti ?
- 2) Which Raga is absolutely exclusive to Shyama Shastri ?
- 3) How many "Manohari" Ragas are there ?

TALA

- 1) How many Kritis in Khamboji Raga are set to Khanda Ata Tala ?
- 2) Other than compositions by Muttuswami Dikshitar, how many kritis are there set to Khanda Eka Tala ?
- 3) Who was the master – composer of Sooladis ?

LOCATIONS

- 1) How many kritis on Devi Meenakshi of Madurai have been rendered by Shyama Shastri ?
- 2) Name the Srirangam Pancharatna kritis of Muttuswami Dikshitar.
- 3) Identify the four shrines, to which, Tyagaraja, Dikshitar and Shyama Shastri – all three have dedicated compositions.

PARAMPARA

- 1) Which great teacher is said to have produced "Pancharatnas" – five great disciples ?
- 2) Apart from Walajapet, Umayalpuram and Lalgudi branches – there was one more Tyagaraja parampara. Identify it.
- 3) Who was the direct guru of Mysore Vasudevachar ?

ANSWERS TO BRAIN TEASERS

SAHITYA

1. "Siddhivinayakam" (Raga Chamara) by Muttuswami Dikshitar
2. "Parvati Ninnu" (Raga Kalkada) by Shyama Shastri.
3. "Edutanilachite" (Raga Shankarabharana) by Tyagaraja

BHAVA

1. "Mari Mari ninne"
2. "Kanulu Daakani" (Kalyanavasanta)
3. "Guruguhaaya" (Raga Sama)

RAGA

1. An Ekaika Raga Kriti is an only Kriti in that Raga.
2. Chintamani
3. Twelve

TALA

1. Three
2. Three, one each by three composers
3. Purandaradasa

LOCATIONS

1. Nine – the "Navaratnamalika" series.
2. Ranganayakam (Nayaki), Shri Ranganathaaya (Dhanyashi), Rangapura Vihara (Brundavana Saranga), Shri Ranganatham (Poorna Chandrika) and Shri Bhargavi (Mangala Kaishiki).
3. (a) Devi Kamakshi (Kanchipura)
(b) Shri Varadaraja (Kanchipura)
(c) Devi Dharmasamvardhani (Tiruvaiyaru)
(d) Devi Neelayataahshi (Nagapatnam)

PARAMPARA

1. Maanambacchavadi Venkatasubba Iyer
(Disciples were Maha Vaidyanatha Iyer, Sharabha Shastri, Patnam Subramania Iyer, Fiddle Venkoba Rao and Tyagaraja [grandson of Saint Tyagaraja]).
2. Tillaisthanam Parampara
3. Patnam Subramania Iyer.

QUIZ ON RAGA VARALI

1. WHAT IS THE SIGNIFICANCE OF THE WORD "VARALI" ?
2. NAME FIVE MITRA RAGAS WITH THE SUFFIX "VARALI" OF WHICH ATLEAST TWO SHOULD BE SHUDDHA MADHYAMA RAGAS.
3. VARALI IS ONE OF THE SELECT RAGAS IN WHICH YOU HAVE COMPOSITIONS BY EACH MEMBER OF THE KARNATIC MUSIC TRINITY (.) HOW MANY SUCH SELECT RAGAS ARE THERE ?
4. IS THE RAGA VARALI AS IN VOGUE TODAY A MELAKARTA OR AN UPANGA RAGA ?
5. GIVE THE SEQUENTIAL NUMBER OF VARALI IN THE PRATHAMA GHANA PANCHAKA
6. WHY IS VARALI CALLED A GHANA RAGA ?
7. WHAT IS THE UNIQUENESS OF VARALI AS A GHANA RAGA ?
8. WHO IS THE AUTHOR OF A LAKSHANA GEETA IN RAGA VARALI ?
9. IS THERE A VARNAM IN RAGA VARALI ?
10. IS THERE A TALA COMMON TO THE COMPOSITIONS OF THE TRINITY ? IF SO IDENTIFY THE SAME.
11. IN WHICH COMPOSITION OF THIS RAGA IS RAMA DESCRIBED AS WEARING A GARLAND OF BEADS ?
12. WHOSE CONQUESTS ARE GLORIFIED IN A KRITI OF THIS RAGA ?
13. WHAT IS THE UNIQUENESS OF THE KRITI "LAMBODARAYA" BY DIKSHITAR IN THIS RAGA ?
14. WHICH KRITI OF THIS RAGA BELONGS TO THE PRAHLADA BHAKTI VIJAYA SERIES ?

...2...

15. WHICH SWARA PRASTARA OF THE TARA-STHAYI IS A VISHESHA PRAYOGA ?
16. NAME A KṚITI BY SHYAMA SHASTRI IN THIS RAGA
17. NAME THE TIRUPPAVAI VERSE IN THIS RAGA POPULARISED BY SHRI ARIYAKUDI RAMANUJA IYENGAR
18. WHICH IS THE DOMINANT RASA EXPERIENCED IN THIS RAGA?
19. WHICH POPULAR SONG IN THIS RAGA RELATES TO THE PILGRIM CENTRE PALANI ?
20. NAME A PADAM IN THIS RAGA.

ANSWERS TO QUIZ ON RAGA VARALI

1. BEE
2. Kokilavarali, Punnagavarali, Pratapavarali, Pantuvarali, Shivapantuvarali, Kuntalavarali, Ganasamavarali, Vasanta Varali.
3. 28
4. UPANGA
5. 4
6. It gives adequate scope for rendition of Tanas.
7. It is the only prati-madhyama Ghana Raga.
8. VENKATAMAKHI / TULAJA
9. Yes, "Vanajaksha" by Ramanathapuram Srinivasa Ayyengar.
10. Mishra Chapu.
11. "Kanakana Ruchira"
12. Devi Meenakshi
13. Belongs to the Ghana Raga Ganesha Panchaka by Dikshitar.
14. "Eti janma"
15. "Sa pa ma gaa ri"
16. "Kamakshi"
17. Azhimazhaik Kanna
18. Karuna Rasa
19. 'Kaa Vaa Vaa' – Papanasam Sivan
20. VALAPU DASA

QUIZ ON RAGA REETIGOWLA

1) IS REETIGOWLA A SHADJAGRAMA RAGA ?

Ans NO

2) WHAT IS THE SPECIAL STATUS CONFERRED BY RAMAMATYA ON THIS RAGA ?

Ans HE SAID THAT REETIGOWLA IS A "MADHYAMA RAGA" – CAPABLE OF ALAPANA TO SOME EXTENT.

3) WHAT IS THE SPECIAL COMMENT BY VENKATAMAKHI ABOUT THIS RAGA ?

Ans HE SAID THAT THIS RAGA WAS IDEALLY SUITED FOR RENDITION IN THE EVENINGS.

4) IS THIS A DERIVATIVE OF THE 20TH MELAKARTA

Ans COULD BE CONSIDERED AND HAS BEEN CONSIDERED SO.

5) WHO IS THE COMPOSER OF THE ATA TALA VARNA IN THIS RAGA ?

Ans VEENAI KUPPAIYER

6) IDENTIFY THE JEEVA SWARAS OF THIS RAGA

Ans GANDHARA, MADHYAMA, DHAIVATA AND NISHADA

7) IS THIS A GHANA RAGA ?

Ans YES

8) WHICH SWARA IS BEST SUITED FOR NYASA IN THIS RAGA

Ans MADHYAMA

9) IS THERE A LULLABY TYPE COMPOSITION IN THIS RAGA

Ans YES – ONE BY TYAGARAJA.

10) IN WHICH COMPOSITIONS DO WE HAVE A REFERENCE TO VIBHISHANA BEING CONFERRED RULERSHIP OF LANKA.

Ans "BADALIGA DEERA" BY TYAGARAJA.

11) WHICH IS THE NAYIKA-BHAVA ORIENTED COMPOSITION IN THIS RAGA

Ans "CHERA RAAVADEMI" BY TYAGARAJA.

...2...

12) NAME A COMPOSITION IN THIS RAGA DEDICATED TO GANESHA

Ans "TATTVAM ARIYA" BY PAPANASAM SHIVAN.

13) IS THERE ANY DIKSHITAR KRITI IN THIS RAGA

Ans YES, ONE – "NEELOTPALAAMBAAM"

14) WHICH KRITI OF SHYAMA SHASTRI HAS MIGRATED TO THIS RAGA ?

Ans "NINNUVINA MARIGALADA"

15) WHICH COMPOSITION IN THIS RAGA IS IN PRAISE OF SAINT TYAGARAJA

Ans "SADGURU SWAMIKI" BY RAMANATHAPURAM SRINIVASA IYENGAR.

16) WHERE IN THIS RAGA DO WE FIND REFERENCE TO A GARLAND OF RAGAS.

Ans IN THE KRITI "RAGARATNA" BY TYAGARAJA.

17) WHICH IS THE POPULAR KRITI OF SWATI TIRUNAL ?

Ans "PARIPAALAYAMAAM"

18) IDENTIFY A COMPOSITION IN THIS RAGA BY A LADY COMPOSER.

Ans "GURUVAYOORAPPANE" BY AMBUJAM KRISHNA.

19) IS THERE ANY PADAM OR JAVALI IN REETIGOWLA ?

Ans YES – ONE EACH.

20) IS THERE CONCEPTUAL / EQUIVALENT TO "VITAMUSEYAVE" IN THIS RAGA ?

Ans YES – "TAAMBULAVA KOLLU" BY PURANDARA DASA.

QUIZ ON RAGA BEGADA

1. NAME THE AUTHOR OF A LAKSHANA GEETA IN RAGA BEGADA.
2. IS THERE A VARNA SET TO KHANDA-ATA TALA IN RAGA BEGADA ?
3. WHO IS THE COMPOSER OF THE VARNA "DAYAANIDHE MAMAVA" IN THIS RAGA ?
4. WHAT IS THE COMMON FACTOR AMONGST RAGAS ANANDA BHAIRAVI, POORVI KALYANI AND BEGADA ?
5. WHICH KRITI IN THIS RAGA EXTOLLS THE VIRTUES OF DEVOTEES ?
6. WHAT IS THE CORRECT SIGNIFICANCE OF THE EXPRESSION "SWATANTRA" IN THE KRITI "NADOPASANA" BY TYAGARAJA?
7. WHICH COMPOSER HAS DEDICATED A SONG IN THIS RAGA TO DEVI MEENAKSHI OF MADURAI ?
8. A COMPOSITION IN THIS RAGA DEDICATED TO LORD MURUGA OF VAIYAPURI VERY POPULAR SOME DECADES BACK, VIRTUALLY EXTINCT NOW – NAME THE COMPOSER.
9. IS THERE A COMPOSITION BELONGING TO A NAVA-VIDHA BHAKTI SERIES IN THIS RAGA ?
10. IN WHICH KRITI DO WE GET A REFERENCE ABOUT EIGHT TYPES OF YOGAS ?
11. WHICH IS THE FAMOUS KRITI IN THIS RAGA DEDICATED TO GANESHA ?
12. IN WHICH KRITI DO WE COME ACROSS THE DELECTABLE SANCHARA "GAA RI SA NI DHA PA MA GA RI" ?

13. WHAT IS THE UNIQUE FEATURE FOUND IN THE COMPOSITION "KAMAKSHI NAATO" ?
14. IS THERE ANY KRITI IN THIS RAGA SET TO CHATUSHRA TRIPUTA TALA TISHRA NADAI ?
15. NAME A COMPOSITION BY MAZHAVAI SUBBARAMA BHAGAVATAR IN THIS RAGA
16. THE NAME OF A FAMOUS COMPOSER – MUSICIAN IS LINKED TO THIS RAGA : IDENTIFY HIM.
17. NAME THE COMPOSITION OF THE DISCIPLE OF THE COMPOSER –MUSICIAN OF THE PREVIOUS QUESTION WHICH IS VERY POPULAR
18. A POPULAR PALLAVI USUALLY RENDERED IN THIS RAGA STARTS WITH THE WORDS "SANKATA HARANA" – COMPLETE THE SAHITYA OF THIS PALLAVI
19. WHO IS THE AUTHOR OF THE COMPOSITION (PADAM) "YAALA BADARE" ?
20. WHO COMPOSED THE JAVALI "IDI NEEKU MARIYAADAGAA" ?

ANSWERS TO QUIZ ON RAGA BEGADA

- Q1. VENKATAMAKHI
- Q2. There are two Varnas set to Khanda-Ata Tala. "Marachitlunde" (Patnam Subhramanya Iyer) and "Inda Priyamukha" (Tiruvarur Ayyaswami Nattuvanar)
- Q3. Shyama Shastri
- Q4. The sanchara "pa-dha-pa-Sa"
- Q5. "Bhaktuni Charitramu" (Tyagaraja)
- Q6. Self-practitioner
- Q7. Muttuswami Dikshitar
- Q8. Vaiyapuri Duraiswami Kavirayar.
- Q9. Yes (by Swati Tirunal)
- Q10. "Shri Matah Shiva" (Muttuswami Dikshitar)
- Q11. Vallabha Nayakasya
- Q12. "Karunakara Mamava" (Swati Tirunal)
- Q13. Non swara-sahitya madhyama-kala passage by Shyama Shastri.
- Q14. Yes ; "Gattiganu Nannu" (Tyagaraja)
- Q15. None
- Q16. Patnam Subhramanya Iyer.
- Q17. "Anudinamu" (Ramanathapuram Srinivasa Iyengar)
- Q18. "Tirupati Venkata Ramana".
- Q19. Kshetragnya
- Q20. Dharmapuri Subbaraya Aiyer.

SIMILARITIES BETWEEN WESTERN AND KARNATIC MUSIC SYSTEMS **(FROM MELODIC, RHYTHMIC AND GENERAL CONCEPT)**

1. Both systems have been pitch levels on their basic scales.
2. Both systems have names and solfa name for the seven pitch levels.

WESTERN	KARNATIC	WESTERN	KARNATIC
Tonic	Shadja	Do	Sa
Supertonic	Rishabha	Re	Ri
Mediant	Gandhara	Mi	Ga
Sub-dominant	Madhyama	Fa	Ma
Dominant	Panchama	Sol	Pa
Sub-median	Dhaivata	La	Dha
Leading Note	Nishadha	Ti	Ni

3. In both systems, the seven pitch levels are expanded into twelve notes.
4. Both systems have scale-variations ; based on notes that they take ;
 - a. In Karnatic Music, they have sharp and flats.
 - b. In Western Music, the scales vary with the key - signatures.
5. Both systems have the concept of modulation or change of the basic key :
 - a. This is a regular feature in Western Music.
 - b. Limited to some Ragas in Karnatic Music.
6. The trinal and quadra (three and four) beats are common to both systems.
7. The concept of syncopation 3 + 4 (7) beats can be found in the rhythm patterns of both systems.
8. Similar music forms are found in both systems :

WESTERN

Binary
Ternary

KARNATIC

Pallavi and Charana
Pallavi, Anupallavi & Charana

9. Historically viewed, both systems originate religious music.
10. Both systems are integral parts of rituals related to religious worship.
11. Keyboard instruments are used in both systems.
12. both systems permit inter culturalism in music.

ஜோதிட சாத்திரமும் தீக்ஷிதரின் வார கருதிகளும்

இயற்றியவர் : டாக்டர் எவ. வே. ஸ்ரீவத்ஸா

தேவகானுவளி டிரஸ்ட் ஆதரவில் 26.3.2000 அன்று

ராகஸ்தா மன்றத்தில் நடந்த நிகழ்ச்சியொன்றில்

அளிக்கப்பட்ட ஆய்வு

பாரத நாட்டில் நீளுபணங்களால் பிரமாணமாகும் வரை, எந்த கொள்கையையும் எந்த தத்துவத்தையும் ஒப்புக்கொள்ளும் வழக்கம் இல்லை என நன்கறிவீர். ஜ்யோதிடம் எனப்படுவது பிரமாணங்களுடைய ஒரு சாத்திரம்.

ज्युत्र ह्युतेरिसिन्नादेशः च जः ज्योतिष अतावतु ஒளியுடைய

விண் மண்டலங்கலைப் பற்றி உறைப்பதே ஜ்யோதிஷம். இதுவன்றி, சூரியன் உள்ளிட்ட மண்டலங்களின் போக்கைப்பற்றி ஆய்வு செய்வது ஜ்யோதிஷம் என்றார்கள் ज्योतिः सूर्यादिनां ग्रहाणां गन्यादिकं प्रतिपाद्यतया अस्त्यस्येति अच् இந்த ஆனுவாகத்தில் "ஸூர்யாதினாம்" என்ற வசனத்தின் பொருள் சூரியன் முதலிய கிரகங்கள் என்பதே ஆகும். காலப் போக்கில் இதை சூர்யாதினா என மாற்றி, சூரியனுக்குட்பட்ட எனக் கொண்டனர். கார்க்க ளம்ஹிதையில் :

ज्योतिश्च क्रे तु लोकस्या सर्वस्यो शुभाशुभम्
ज्योतिर्ज्ञानं तु यो वेद स याति परमां गातिम् ॥

என்ற வசனத்தின் வாயிலாக ஜ்யோதிஷ சக்கரத்தின் மூலமாக நடக்கவிருக்கும் நல்லது, கெட்டதுகளை அறியலாம் எனப்பட்டுள்ளது. ज्योतिषिः स्वास्वा अवस्थानेन विरचितं चक्रं என்றுறைத்து வின்வெளிக் கோள்கள் கூட்டாக சேர்ந்து அமைக்கும் சக்கரமே ஜ்யோதிஷ சக்கரம் என்று கூறினர். இச்சக்கரத்தின் மூன்று பிரதான அங்கங்கள் கிரகங்கள், நகூத்திரங்கள், ராசிகள் என்பன. சூரியமண்டலம் ஒன்றுக்கு மட்டுமே சுயமாக ஒளியுள்ளதாலும், ஏனைய கிரகங்கள் சூரியனின் ஒளியை பிரதிப்பலிப்பதாலும், அதுவன்றி சூரியனைச் சுற்றியே பாக்கி கிரகங்கள் சுழல்வதாலும், கிரகங்களில் முக்கியமுடையது சூரியனே எனக்கொண்டனர்.

அருபமாயமான ஒன்றையொன்றான பரப்பரம்மத்தை உபநிஷத்தில் एकास्यान्मनो अन्ये देवाः प्रत्याङ्गानि भवन्ति என மொழிந்து, அந்த பிரம்மத்துக்கு அளிக்கப்படும் உருவங்களைப் பற்றி तिस्र इव देवता नैरुक्ता : आग्नि पृथिविस्थानो वायुर्वेन्द्रोवा अन्तरिक्ष स्थानः सूर्यो ह्युस्थानासां महा भाग्यादेकैस्थाणि बहूनि नाम धेयानि भवत्यपि எனும் வசனத்தால் பூமண்டலத்தில் வியாபிக்கும் ப்ரும்ம சக்தி அக்னி என்றும், அந்தரிக்ஷமான புவர்மண்டலத்தில் இந்திர, வாயு சக்திகளும் ஸுவர்மண்டலத்தில் சூரியன் முதலிய சக்திகள் வியாபித்து இருப்பதாகக் கூறினர். பூமிக்குள் அக்னி இருப்பதை எரிமலைகள் வாயிலாக அறிவோம். இந்திர, வாயு, எனப்பட்டது மழையும், காற்றும் ஆகும். மூன்றாவதான ஸுவர் லோகத்தில் மாற்றங்கள் இருந்தால். அதனுடைய பலன்கள் புவர், பூலோகங்களில் தென்படும் எனச் சொல்வது சரியே. இதுவே ஜ்யோதிஷத்துக்கு ஆதாரம். பூ, புவர் ஸுவ என்றால் எளப்பமாகத்

தோன்றலாம், இதையே

BIOSPHERE, IONOSPHERE, STRATOSPHERE என்றால் ஒப்புக்கொள்ளும்படி உள்ளதா? ஏனைய மஹத், ஜன, தபோ, ஸத்ய லோகங்களில் ப்ரும்மசக்திகள் பஞ்சபூதங்களாக இல்லாது, அதிமானுஷத்வ குணங்களோடு இருக்கும் என்றனர். வேதவல்லி அம்மையார் : पञ्च भूतातीत प्रपञ्च दत्स्व देही देवि எனப்பாடியதை நினைவுபடுத்திக்கொள்ளலாம்.

சூர்ய பிம்பத்தில் SUN - SPOT - ACTIVITY அதிகரிக்குங்கால் வெப்பம் வளர்ந்து சீதோஷ்ண நிலை மாறுவது நிரூபிக்கப்பட்டுள்ளது. வரும் ஆண்டில் அக்னி நக்ஷத்திரம் அதி உக்ரமாக இருக்கப்போவதை முன்னெச்சரிக்கை யாகக் கொள்ளவும். கடந்த மழைப்பருவத்தில் பானு மத்திய மத்தினால் மழை பாதிக்கப்பட்டதையும் கார்த்திகை மாதக் கோடிக்கு அப்பால் பானு மத்யமம் ஒழிந்தபின் மழை பெய்ததையும் கண்டோம் . ஸுவர்மண்டல நிலைகள் பூமண்டலத்தை பாதிக்குமென்பதற்கு இவ்விரு சான்றுகள்.

பூர், பூவ, ஸுவர் மண்டலங்களில் காலம் என்ற அளவு உண்டு. மற்ற லோகங்கள் காலத்தீதமானவை. காலக்கணக்குகளுக்கு மூலாதாரம் சூரியனே. கங்குல், பகல் மட்டுமேயன்றி பூமண்டல பிரகூஷிண காலமான ஸம்வத்ஸரம், ராசிகத அவதியான மாஸம், மாஸத்துக்கு அடுத்த விபாகமான இரு ஸூர்யோதயங்களுக்குள்ளுடைய இடைவேளையான தினம், தினத்தின் எட்டிலொரு பாகமான ஜாமம், ஜாமத்தில் ஏழரையில் ஒரு பாகமான கடி, கடியின் அறுபதில் ஒரு பாகமான விகடி, யாவும் சூரியனால் நிர்த்தாரிக்கப்படும் கால அளவுகள். நாளை உண்டாக்கும் பிரபாகரன் ருதுக்களை உண்டாக்கும் ருதுகர்த்தாவும் சூரியனே, காலவரம்புக்கு மூலகாரணம். காலம்தன்னை நிர்வஹிக்கும் பொருப்பையும் சூரியபுத்திரனான யமதர்மனிடம் அளிக்கப்பட்டதை கூர்ந்து கவனிக்கவும்.

நம் முன்னோர் பன்னிரு சூரிய மண்டலங்களை அடையாளம் செய்து த்வாதச ஆதித்தியர்களுக்கும் பெயர்களிட்டனர். நம்முடைய பூலோகத்தை பாதிக்கும். சூரிய, சந்திர அங்காரக, புத, குரு சுக்ர, சனியாகிய கிரகங்களை அறிந்து, காலமானத்தில் க்ரமேண ரீதியில் இவ்வெழுவரின் பெயர்களை ஏழு நாட்களுக்கு இட்டனர். ஒவ்வொரு நாளிலும் வெவ்வேறு காலங்களை ஏழு கிரகங்களுள் வகுத்த கணக்கை ஹோரா என்றனர். ஹோராவே ஆங்கிலத்தில் HOUR என மாறியது. சமீபகாலத்தில் கண்டெடுக்கப்பட்ட புது கிரகங்களான யுரேனஸ், நெப்ட்யூன் மற்றும் ப்ளூடோவையும் இக்காலத்து த்ருக்கணித பஞ்சாங்கங்கள் ஒப்புப்பொண்டு, இவைகளை முறையே வாயு, வருணன் யமுனக பாவிக்கின்றனர்.

வேதங்களில் தக்கத் திருணத்திலே செய்த காரியமே பலசித்தி அளிக்கும் என்று

சொல்லப்பட்டுள்ளது. உகந்த தருணத்தை எடுத்துக் காட்டுவது ஜ்யோதிஷம். நாராதீய ஸம்ஹிதையில் : अस्य शास्त्रस्य सम्बन्धो वेदाङ्गमिति चोदिता । अभिदेयं च जगतां शुभाशुभानि रूपणम् என்று மேற்சொன்ன வண்ணம் மொழியப்பட்டுள்ளது. வேதோக்தமானபடியால் ஜ்யோதிஷம் வ்யாகரணம், நிருக்தம், சந்தஸ், சீக்ஷாகல்பம் இவ்வைவந்துடன் இணைக்கப்பட்டு ஷடாங்க உபவெதங்களுள் ஒன்றாக விளங்கிறது. எவ்விதம் மயிலிக்கு தோகையோ நாகத்துக்கு மணியோ, அவ்விதமே வேதத்துக்கு ஜ்யோதிஷம் என்றனர் சான்றோர் यथा शिखा मयूराणां नागानां मणयो यथा' तद्वेदाङ्ग शास्त्राणां ज्योतिषं मूर्ध्नि संस्थितम् ।

ஜ்யோதிஷம் தன்னில் ஸித்தாந்த, ஸம்ஹிதா, ஹோரா என்ற மூன்று அங்கங்கள் உள்ளன सिध्दान्त संहिता होरा रूपकन्ध त्रयात्मकम् । ஸித்தாந்தத்துக்குள் இரு பிறிவுகள், வானசாஸ்திரம், பலவசனம் உள்ளன. கிரகங்களின் நிலையையும், போக்கும் அறிவது வானசாஸ்திரத்தால். கிரஹநிலைகளால் எழும் பலன்களை உறைப்பது பலவசனம். ஸம்ஹிதை தன்னில் கிரகங்களுக்கு உக்தமான மந்திரம், கிரகங்களின் பூஜாவிதி, மூர்த்தி நிர்ணயம், பெளராணிக கதைகள் இவைகளைப் பற்றித் தகவல்கள் உள்ளன. ஹோரா விபாகத்தில் முகூர்த்த நிர்ணயத்துக்கு தேவையான ஐந்து குறிப்புகள் திதி (சூரியனிடமிருந்து சந்திரன் தள்ளியிருக்கும் இடைவேளை), வாரம் (எந்த கிரஹத்தின் காலமானம்), நக்ஷத்திரமும் (வானத்தில் சந்திரன் இருக்குமிடம்) யோகம் (வாரமும் நக்ஷத்திரமும் கூடுவதால் உண்டாகும் பலன்), கரணம் (திதியும் நக்ஷத்திரமும் கூடும் பலன்) இக்குறிப்புகளைக் கொண்ட நூல் தன்னைப் பஞ்சாங்கம் என்றும்.

வேதோக்தமான ஜ்யோதிஷத்தில் மந்திரங்களுக்கு .இடமுண்டு, மனதை உத்தாரணம் செய்வது மந்திரம்: "மநஸா த்ராயதீதி மந்த்ர: ". மந்திரத்துக்கு எவ்விதம் சப்தம், நாதம் அடிப்படையோ, அவ்விதமே ஸங்கீதத்திலும் தான். ஸங்கீதமும் வேதோக்தமானதேயாகும். सामवेदादिदं गीतं सञ्जग्राह पितामह : என்கிறது ஸங்கீத மகரந்தம் என்னும் நூல். நாத உபாஸினயால் ப்ரும்ம ஸாக்ஷாத்காரத்தையே அடையலாம் என நம்புவோர், இசையின் வாயிலாக ப்ரும்மசக்தி ரூபங்களான கிரகங்களைப் ப்ரீதி செய்யலாம் என நம்புவது தகும். இவ்விதம் நம்பிக்கைக்கொண்ட பலரில் சிறந்தவர், நாதஜோதி முத்துஸ்வாமி தீஷிதர். கிரகங்களைப் பற்றி பாடல்களை லோகக்ஷேமத்துக்காக இயற்றிப் பாடிக்கொடுத்த முதல் மகனீயர், முத்துஸ்வாமி தீஷிதர், பிறகு பலர் அவ்விதமே செய்துள்ளனர். இவ்வாய்வுக்கு தீஷிதரின் வார கருதிதனைத் தேர்ந்தெடுத்துள்ளோம். ப்ராஞ்ரான, மேதையான, விசக்ஷண வித்வானான தீஷிதர் அத்வைத, ஆத்யாத்மிக, ஸ்ரீவித்யா, மாந்திரீக, தாந்திரீக, காவ்ய, ஸங்கீத துறைகளில் பண்டிதராக விளங்கியவர் ஆவார். அவர் ஜ்யோதிஷத்தையும் கசடறக் கற்றவர். தீஷிதரின் மேதாவிலாஸத்தின் ஒரு சிறு அம்சத்தையே ஆராயப்போகிறோம்.

சூரியனைப் பற்றி ராமாயணம், மஹாபாரதம், அக்னி, மார்க்கண்டேய, பவிஷ்யத் புராணங்களிலும், நான்கு வேதங்களிலும், மந்திர ராஜனான காயத்ரீ மந்திரத்திலும், வராஹமிஹரரின் ப்ருஹத் ஸம்ஹிதையிலும் பல குறிப்புகள் உள்ளன. நாம் இன்று, நோக்கப்போவது ஜ்யோதிஷ ஸம்பந்தமான விஷயங்களை மட்டும் தான். தீக்ஷிதர் ஸுந்தர சாயாதிபதே எனப் பாடியுள்ளார். இரு தேவிகளுடைய சூரியனின் மஹிஷியான சாயாதேவி அழகி என்றால் மற்றொருத்தியான ஸம்க்ஞா தேவி குருபிணி என்பது பொருளோ? அல்ல. கூடமான அர்த்தம் யாதெனில், சித்திம்பம் ப்ரதிபிம்பம், ஸிதே அஸிதே என்பது போல் சூரியனிடமும் ததஸ்த ஸ்வரூப லக்ஷணங்கள் உள்ளதால் அவன் த்விவித பலன்களை அளிக்கவல்லவன் என்பதாகும். ஜியோதிஷத்தின் பாஸ்கர ஸம்ஹிதையில் रश्मिच्छाया रञ्जितकरणे रविराजं प्रपद्ये ॥ என்ற வசனத்தை தழுவினே, தீக்ஷிதரும் சுந்தர சாயா எனப் பாடியுள்ளார். ஸம்ஹிதையில் ரஞ்சித சப்தம் உள்ளது. இதையே தீக்ஷிதர் ஸுந்தர என்றார். சூரியன் கருணமூர்த்தி. தகிக்கும் வெய்யிலை உண்டாக்கியவனே அழகிய நிழலையும் அளித்தான். காலத்துக்கு மூலவரானவர் தான் கார்யவிதிகளைப் பரிபாலிக்க வல்லவர். ஆகையால் கார்யகரணத்மகர் ஆவார். ஜ்யோதிஷத்தில் दहनाग्नेय प्रकाशको मेषसिंह चापश्रयो என்றுள்ள வண்ணமே, ஒளி வீசவல்ல மூன்றில் ஒன்றான, ஒளியுடைய சிம்ம ராசியை வர்ணித்து அதன் அதிபனாக சூரியனைப் பாடியுள்ளார். ஆர்யவிநாத தேஜஸ்பூர்த்தே தன்னில் ஒரு சுவையான கதையை அடைத்துள்ளார். ஆதி ஆரியவம்சத்தினர் ஸைபீர்ய பகுதியிலுள்ள TUNDRA REGION தன்னில் வாழ்ந்தவர். ப்ரஜாவ்ருத்தியினுலும், பசுபாலனத்துக்குத் தீனியின் பற்றுக்குறையினுலும் அவ்விடத்தைவிட்டு விலகினர். TUNDRA பகுதியில் கிட்டத்தட்ட ஆறுமாதங்களில் இருளே நிலவும். அங்கு வசிப்போருக்கு, ஒரு நாள், முதல் சூரிய கிரணங்கள் தென்படும். இதனை AURORA BOREALIS என்கிறோம். முதல் கிரணங்கள் தென்படும் நாள், ஒரு மகிழ்ச்சிக்குறிய நாள், வாழ்விலே ஒரு மறுமலர்ச்சியை, ஒரு ஸ்பூர்த்தியை உண்டாக்கும் நாள். பெரும் மாற்றம் உண்டாக்கும் நாள். ஆதலால் அந்நாளை ஸம்யக் க்ராந்தி அதாவது ஸங்கிராந்தி என்றனர். இன்றுவரை நாமும் அந்த நிகழ்ச்சியின் நினைவாகத் தான் ஸங்கிராந்தியைக் கொண்டாடுகிறோம். தீக்ஷிதர் இதை லாவகமாக சுறுக்கிப்பாடினார். ஜ்யோதிஷ ரீதியில் ஹ்ருதயத்துக்கு அதிபதி சூரியன். இருதயம் சரியாக வேலை செய்தால் தானே நோயற்ற வாழ்வென்கிற குறைவற்ற செல்வம் கிட்டும். ஆதலால் தீக்ஷிதர், சூரியனை ஆரோக்யாதி பலத கீர்த்தே எனப் பாடினார். பண்ணிரண்டு ஆதித்யர்களில் மித்ரன் ஒருவன். தீக்ஷிதர், சூரியனை, அந்த ரூபத்தில் கண்டார். தியாகராஜரும் மித்ரோதயமௌவேள எனப்பாடியதை கவனிக்கவும். சூரியனை ஸௌரஸம்ஹிதையில் அனந்த கிரணன் எனப்பாடியிருந்தும், எவ்விதம் புருஷஸூக்தத்தில் விராட்புருஷனை ஸஹஸ்ரசீர்ஷன் என்றுர்களோ, அவ்விதமே ஒரு மான

பரிமாண மாத்திரமாக தீக்ஷிதர் ஸஹஸ்ரகிரணாத்மக எனப் பாடினாரோ? ரைவத ஸம்ஹிதையிலும், ஸ்கந்த புராணத்திலும் ब्रह्मणां वासरराम्भे रक्तवर्णं महद्युतिं शुक्लं मध्य दिने रुद्रं, श्यामं विष्णुं दिनक्षये । எனக் கூறப்பட்டுள்ளது. விடியற்காலை தன்னில் சிவந்த மேனியுடன் நான்முகன் போல் விளங்குகிறான், மதியத்தில் வெண்மையாக சிவபிரானைப் போல் தோற்றம் அளிக்கிறான், அந்தியம் போதில் கறுத்து விஷ்ணுவைப் போல தோன்றுவதால் மூவர் வடிவம் கொண்டவன் சூரியன். இதை தீக்ஷிதர் “பாரதீச ஹரி ஹராத்மனே” எனப் பாடினார். ராகமுத்திரை சூரியனின் க்ருதியில் மட்டுமே உள்ளதை கவனிக்கவும். ஸௌர மதத்தில் “ஆர்ணம் ” என்ற எட்டு மந்திரங்களைக் குறித்து “ஸௌராஷ்ட்ரார்ண மந்திராத்மனே” என்று தீக்ஷிதர் பாடியுள்ளார். ஏழு குதிரைகளை “திவ்யதர” என்றுள்ளார் தீக்ஷிதர். ஏன்? சூரியனின் ஏழு குதிரைகள் வேதத்தின் ஏழு சந்தஸ்ஸுகளை குறிக்கின்றன என்கிறது வாஜபேய ஸம்ஹிதை. அக்குதிரைகள் முறையே ப்ருஹதீ (மோசிக வர்ணம்) (VIOLET) பங்க்தி (ஊதா நிறம்) (INDIGO) அனுஷ்டுப் (நீல நிறம்) (BLUE) ஐகதீ (மரகத வர்ணம்) (GREEN) உஷ்ணிக் (பீத வர்ணம்) (YELLOW) காயத்ரீ (ரோசிக வர்ணம்) (ORANGE) த்ருஷ்டுப் (ரக்த வர்ணம்) (RED) என்பன. இவ்வேழும் SPECTRAL COLOURS தன்னைக் குறிப்பதாலும், அவைகளின் சேர்க்கை முழுமையான சூரிய ரச்மியை அளிப்பதாலும் தீக்ஷிதர் “திவ்யதர” எனப் பாடியுள்ளார்.

சூரியன் அல்லாது ஏனைய எட்டு கிரஹங்களுக்கு உகந்த எட்டு திக்குக்கள் உள்ளன, சுக்கிரன் (கிழக்கு), குஜன் (தெற்கு), சனி (மேற்கு), குரு (வடக்கு), சந்திரன் (தென்கிழக்கு), ராகு (தென்மேற்கு), கேது (வடமேற்கு), புதன் (வடகிழக்கு) என்பன. ஆனால் விடாது சஞ்சரித்துக்கொண்டே இருப்பதால், இந்த கிரஹங்களை திக்பதிகளாக நியமிக்கவில்லை. இந்தரன், அக்னி, யமன் முதலானோர் திக்பதிகள் ஆனார். இவர்களுக்குள் பூசல்-திக்பதி பெரியவரு, கிரஹம் பெரியவனா என்று. ஈசான்யத்தில் செவ்வாயும், வாயுமூலையில் சுக்கிரனும், தெற்கில் குருவும் நன்றல்ல என்கிறது ஜ்யோதிஷம். சனி தென்மேற்கில் இருந்தால் நல்லது என்கிறது. ஆனால் சந்திரன் எங்கு இருந்தாலும் நலனே. அவனுக்கு திக்பாலகர்களோடு பூசல் கிடையாது. இகையே ஸக்ஷ்மமாக தீக்ஷிதர் “இந்த்ராதி லோகபால ஏடித” எனப் பாடியுள்ளார். உலகைச் சூழும் வானத்தை 12 ராசிகளாக வகுத்து அவற்றுள் 27 நக்ஷத்திரங்களைப் பொருத்தினும், எவ்விடத்தில், எந்த நக்ஷத்திரத்தில் சந்திரன், உள்ளானோ, ~~அந்த~~ அந்த நக்ஷத்திரமே அந்நாளின் நக்ஷத்திரம். சந்திரன் உடன் சேர்ந்தால் தான் ஒரு நக்ஷத்திரத்துக்கு முக்கியத்துவம். ஆகையால் 27 நக்ஷத்திரங்களும் சந்திரனின் தேவிகளாயினர். இதை தீக்ஷிதர் “தாரேசம்” என்றார். சூரியரச்மி பரிமானம் ஸஹஸ்ரமான ஆயிரமானால், ஈடாக சந்திரனின் ரச்மி பிரமாணம் 16 தான். இதை லாவகமாக “இந்து ஷோடஷ கலா தரம்” என்றார் இதிலிருந்தே தீக்ஷிதர் ஜ்யோதிடஷ நிபுணர் என்று அறிந்து கொள்ளலாம். தாராபல நியதி என்ற

ஒரு தத்துவம் ஜ்யோதிஷத்தில் உள்ளது. ஏழு கிரகங்கள் ஏழு வித பலன்களைக் கொடுப்பர். சூரியன் (படைத்தல், ஸ்ருஷ்டி), குஜன் (விபத்து), புதன் (கேஷமம்), குரு (ப்ரத்யக்), சுக்ரன் (ஸஹாயம்), சனி (வதம்) என்ற பட்டியலில் சந்திரனுக்கு ஸம்பத் அளிக்கப்பட்டுள்ளது. சந்திரன் ஒரு ஸ்தரீலிங்கமய கிரஹம். வடமேற்கில் கன்யாராசியில் அவன் பூர்ண பலவானாக பொர்ணமியன்று இருந்தால் விசேஷம். இது நடப்பது, லக்ஷ்மியின் அவதார தினமான பங்குனி உத்திரம் அன்று. சந்திரன், லக்ஷ்மியைப் போல் சிரதர ஸம்பத் அளிக்கவள்ளவன். ஆதலால் சந்திரன் லக்ஷ்மியின் ஸஹோதரனைப் போல விளங்குபவன் லக்ஷ்மி அஷ்டோத்திரத்தில் அவளை "சந்திர ஸஹோதரீம்" என்று போற்றப்பட்டுள்ளதை கவனிக்கவும். இந்த விஷயத்தை மனதே வைத்து தீக்ஷிதர் "இந்திரா ஸஹோதரம்" எனப் பாடியுள்ளார். "க்ஷபா" என்றால் "இரவு" என்று சாதாரணமாகச் சொல்வது சரியல்ல. "நீசா" என்றால் இருட்டு முன்னமே நீசாகரன் எனப்பாடிய தீக்ஷிதர், க்ஷபாகரன் என ஏன் பாடியுள்ளார். क्षयात् परमान्त नास्ति என்கிறது ப்ருகு ஸம்ஹிதை. தேய்வால் முடிவு சந்திரனுக்கு கிடையாது. அவன் மீண்டும் வளர்வான். அதுபோல் முடிவுடைய இருளுடைய பொழுதே க்ஷபா வாகும். சந்திரன் அதை உண்டாக்குவதால் அதுக்கு ஒரு முடிவு வரும். இருளின் பின் பகலும், பகலின் பின் இருளும் வருவது நியதி. இதை நிலைநாட்டியவன் க்ஷபாகரனான சந்திரன். தந்நிருபபிடத்திலிருந்து தேஜஸ்ஸுடன் சந்திரனின் ஒளியான சந்திரிகா படுவது, விஷ்ணுமயமான சுக்கிரன் மீதும், குமாரரூபியான குஜன் மீதும். இவைகளை வேங்கடேச நயனம் என்றும் குருகுஹ வக்தரம் என்றும் தீக்ஷிதர் ஸூசித்துள்ளார். தவிர சந்திரனின் அதிஷ்டான கேஷத்ரம், சேஷாசலமான திருமலைதான். பௌராணிக கதையான தாரா சந்திர ஸம்போகம் ஜ்யோதிஷ ஸம்ஹிதையிலும் உள்ளது. இதையே கீஷ்பதி சாபானுக்ரஹ பாத்ரம் என்றார். வான சாஸ்திரம் கண்டுபிடித்த அடையாளம் முயல். அதனால் சந்திரன் சசாங்கனான். சரத் ருதுவில் சந்திர கிரணங்களின் வெண்மை வானத்தின் ஈரப்பதத்தினால் சற்றே ஏறுவதாகத் தோன்றும். REFRACTIVE INDEX சற்றே ஏறும் இதை அறிந்த தீக்ஷிதர் சரத் சந்திரகா தவள எனப் பாடியுள்ளார். மூர்த்தி நிர்ணய ரீதியில் சந்திரன் கங்கணம், கேயூரம், மகுடம், ஹாரம் இத்யாதிகளை அணிந்திருப்பதைப் பற்றியும் பாடியுள்ளார்.

உருவும் அளிக்கப்பட்ட கிரஹங்களுக்கு, ஜ்யோதிஷ ஸம்ஹிதைகளில் கோத்ரம், காத்ரம், களத்ரம். உச்ச, நீச்ச, மூலத்ரிகோண, ஸ்வ கேஷத்ர, வஸ்திர, அஸ்திர, வாஹன, புஷ்ப, திருஷ்டி, வர்ண, ஜாதி, திக், தான்ய, ரத்ன, ஆஸன, பாஷண, ருசி, த்வஜ, உலோக, அதிதேவதா, ப்ரத்யதி தேவதா போன்று நுணுக்கமான உபாதிகளும் அளிக்கப்பட்டுள்ளது. இவைகளை அனுபந்தத்தில் காணவும். கிரஹங்களின் நிறத்தைப்பற்றிக் குறிக்குங்கால் மங்களன் எரியும் கரியின் நிறமுடையவன் எனக் கூறப்பட்டுள்ளது. அதனால் அவனுக்கு அங்காரகன் என்ற பெயர். தன்

கருதிக்கு இப்பெயரைக் கைப்பிடித்தார் தீக்ஷிதர். அங்காரகன் ஒரு ராஜஸ்குணமான கிரகம். பொதுவாக விசேஷ நல்லது ஒன்று செய்யாது. ஆனால் MOOD வந்தால் தடாலென்று ஓரளவு நல்லது செய்யும். இதையறிந்தே தீக்ஷிதர் ஆச்ருத ஜன மந்தாரம் எனப் பாடியதை கவனிக்கவும். குருவைக் கல்பதரு எனப்பாடியவர் அங்காரகனை அவ்விதம் பாடாதது கவனிக்கத்தக்கது. கமனீயம் என்றால் NEAT AND CLEAN எனலாம். "மஞ்ஜு" என்றால் beautiful எனலாம். "ச்ருங்காரக" என்றால் Carelessly and Vulgarly Decorated என்பது பொருள். பல வஸ்துக்களால் அலங்கரிக்கப்பட்டாலும் ஓரளவு அழகு குறைந்ததே ச்ருங்கார. இதை அறிந்தே, இதுவே மேஷ ராசியின் லக்ஷணம் எனத் தெரிந்தே தீக்ஷிதர் அவ்விதம் பாடினார். எவ்விதம் சூரியன் ஹ்ருதயத்துக்கும், சந்திரன் மனதுக்கும் அதிபதியோ (LUNACY) செவ்வாய் ரத்த அழுத்தத்துக்கு அதிபதி. He controls blood pressure, as per Astrological texts. இதை "ரக்தாங்கம்" என்றுள்ளார் தீக்ஷிதர். தவிர ரணசிகிதஸைக்கு அறிகுறி செவ்வாய் தான். ஸுப்ரமண்யரைப்போல் சக்தியையும், சூலமும் தரித்திருப்பது ஜ்யோதிஷ மூர்த்தி விதானம். இதையும் தீக்ஷிதர் வர்ணித்துள்ளார். மேஷ துரங்கம் என்ற இடத்தில் மேஷ ராசிக்கு ஒருவித ஸம்பந்தமும் கிடையாது. அச்சொல்லின் பொருள் ஆடு வாகனம் உடையவன் என்பதே ஆகும். மகரத்தில் உச்சநிலை அடைபவன் எனவும் பாடியுள்ளார். நிலம், நீர் போன்ற ஆஸ்தி இருக்க வேண்டுமானால், செவ்வாய் பலம் தேவை இதையே தரணீப்ரதம்; எனப்பாடியுள்ளார். காரகத்வங்களில் செவ்வாய்க்கு ப்ராத்ரு காரகத்வம் உள்ளதை குறித்துள்ளார். செவ்வாயின் அதிஷ்டான கேஷத்ரம் வைத்தீஸ்வரன் கோவில். அதைப் பற்றியும் பாடியுள்ளார். குமரக்கடவுளின் அபிநவ ரூபமான அங்காரகன் கடாஷானுக்ரஹ பாத்ரம் ஆவான் அல்லவா? குமரக் கடவுள் தேவலோக ஸேனாதிபதி என்றால், செவ்வாய் கிரஹலோக ஸேனாதிபதி. சூரியன், குரு, சந்திரன், செவ்வாய் பரஸ்பர நைஸர்க்க மித்ரர் என்கிறது ஜ்யோதிஷ்யம். தீக்ஷிதர் இதனை பானு சந்திர குரு மித்ரம் எனப் பாடியுள்ளார். களத்ரவிஷயத்தில் செவ்வாய் ஒரு சிவப்புகொடி. அதனால் தான் செவ்வாய் தோஷத்தை தேடுகிறோம். அவன் அனுக்கிரகம் செய்தால் நல்ல களத்ரம் கிடைக்கும் என்பதை "பாஸமான ஸுகளத்ரம்" என்ற வசனம் மூலமாகத் தீக்ஷிதர் மொழிந்தார்.

ஒருவன் அறிவாளி. அறிவாளிகளால் போற்றப்படவன். "புதஜனீர்வேதிதன்" அவன் வித்யாகாரகன், வீமரேசமுள்ளமுடையான் என்னும் நூல் புதன் சூரியனின் அருகாமையில் இருந்தால் "மறைந்த புதன் நிறைந்த கல்வி" என்கிறது. சூரிய புத சேர்க்கையை நிபுண யோகம் என்பார். நிபுண யோகமுடையார் கணீதத்திலும் கணக்குவைப்பதிலும் வல்லவர் ஆவார். வியாபார விருத்திக்கு அறிகுறி புதன். வைச்ய ஜாதியைச் சோந்தவன். புதனின் தயவிருந்தால் காவியம் எழுதும் திறன் கிட்டும் "மதுர கவிதாப்ரதன்". சந்திரகுமாரனான இவன் ஸம்பத்துகளை

வழுங்க வல்லவன் - "மஹனீயஸம்பதம்". இளவரசு பதவி வகிப்பவன். பூர்ண புத்தி ஜீவி கையில் புத்தகத்தை வைத்துக் கொள்பவன் "புஸ்தககரன்". ஸாத்வீக ப்ரக்ருதி உடையவன். தீங்கு செய்யாதவன் "சௌம்யம் சௌம்யகுணோபேதம் த்'வ்யம்" என்கிறார் வியாஸர். BUDHA REPRESENTS BRAIN AND KUJA BRAWN. புதன் புத்திஜீவி ஆனால் பலசாலி அல்ல. செவ்வாய் பலசாலி ஆனால் புத்திக் குறைவுடையவன். தவிர இளவரசை ஒழிக்க ஸேனுபதிக்கு தோன்றுதா ? குஜனுக்கும் புதனுக்கும் ஒத்து வராது ஆதலால் புதன் குஜைவாரி ஆனான். தவிர செவ்வாய் ஒரு ஸந்தர்ப்பவாதி. அவன் பலத்தைக் கண்டு பயந்தவர் பலர். இதைமனதே வைத்துதான் தீக்ஷிதர் செவ்வாயை "தானவ ஸுர ஸேவித" என்றார். புதன் அவ்விதம் இல்லை. சான்றோரால் போற்றப்பட்டவன். "புதஜினர்வேதிதம் பூஸுரைர்மோதிதம்". புதனுக்கும், அவன் தந்தையான சந்திரனுக்கும் ஒரு மண்டலம் சுற்றக் கிட்டத்தட்ட ஒரு ஸமமான காலம் ஆகும். சந்திரனுக்கு கதிபேதம் கிடையாது; புதனுக்கு உண்டு. இதை அடிப்படையாகக் கொண்டு தான் தீக்ஷிதர் சந்திர-புத கிருதிகளுக்கு 10 அக்ஷரங்கள் கொண்ட தாளங்களை வகுத்தாரோ ? ஆம் எனலாம் ? புதனின் பிறவியை நீனைத்து அவனுக்கு மிசர்-மயமான தாளம் தந்தார். குஜைவாரியான புதனுக்கு, புத்தி ஜீவியான புதனுக்கு, காமலோல ப்ரவ்ருத்தி கிடையாது, அதனால் அவன் நம்பும்ஸகன் ஆனான். தந்தையான சந்திரனுக்கு கேது தவிர யாரிடமும் பகை கிடையாது. தனயனை புதனுக்கு, தந்தையைத் தவிர யாரிடமும் பகை கிடையாது, புதனுக்கு அதிஷ்டான ஷேத்திரம் மதுரை சுந்தரேசர். இதை தீக்ஷிதர் "சங்கர பக்த ஹிதம்" எனப் பாடியுள்ளார்.

கிரகங்களில் அதிகமான பளுவுடையது, தக்க காந்த சக்தியுடையது வியாழன் என்கிற குரு என்பதறிவோம். ஜ்யோதிஷத்தில் குருவை மஹா பராக்ரமசாலி எனச் சொல்லப்பட்டுள்ளது. குருவை 1 லக்ஷமாத்ரம் பலனளிக்கவல்ல சுபகிரகமாகவும், சுக்கிரனை 1 ஆயிர மாத்ரம் பலனளிக்கவல்ல சுபகிரகமாகவும், புதனை நூறு மாத்ரம் பலனளிக்கவல்ல சுபகிரகமாகவும், சுக்ல சந்திரனைப் பத்து மாத்ரம் பலனளிக்கவல்ல சுபகிரகமாகவும் சித்தாந்தங்களில் கணக்கிடுகின்றனர். நல்லது யாதேனும் நடக்கவேண்டும் என்றால் குரு பலம் தேவை என்கிறோம். இவ்வளவு சக்தியுடைய குருவை மஹா பல என்றால் தகும். தீக்ஷிதர் அவ்வண்ணமே செய்துள்ளார். மஞ்ஜுதனுர் மீன எனப்பாடி அழகு நிறைந்த தனுர் மீன ராசிகளைச் சித்திரித்தார். தனுர் ராசி ஒரு கௌரவமான ராசி. அந்த ராசியில் ஜனன காலத்தில் சனி இருந்தால், அவனை கோதண்ட சனி என்கிறார்கள். எந்த ஆதிபத்யம் வந்தாலும், கோதண்ட சனி பிணிவின்மையும், குறைந்தது 64 வயதுடைய ஆயுட்காலமும் அளிப்பார் என்கிறது சாத்திரம். இதையறிந்தே தீவிதர் இவ்விதம் பாடியுள்ளார். ப்ருஹஸ்பதிக்கு இந்திரன் யஜமான், ப்ரத்யதிதேவதா. தீக்ஷிதரோ மஹேந்திராத்யபாஸிதாக்ருதே எனப்பாடியுள்ளார். அவ்வளவு பரஸ்பர மதிப்பு போலும். தொலைக்காட்சி நிகழ்ச்சிகளில் குருவை ஒரு வயது முதிர்ந்த

வெண்தாடியுடைய கிழவனாராகக் காட்டுவது பெரும் தவறு ஆகும். என்றும் இளமையுடையவர் குரு. இதை ஐராதீவர்ஜித என்றார். ஸப்த காரகத்வ பாவங்களில் குரு தான் புத்ரகாரகன். இதையும் தீவிதர் மொழிந்துள்ளார். ஸம்போதன ரீதியில் ரவி, குரு, சுக்ரஜனப்பாடியது மற்றொரு விசேஷமாகும்.

தீக்ஷிதர், தான் இயற்றிய கிரஹ க்ருதிகளுக்கு, சூரியன் முதல் சனிவரை, க்ரமேண ஸப்த சூளாதி தாளங்களை உபயோகித்து உள்ளார். இதனால் நாம் ஊகிக்க வேண்டியது யாதெனில் அவருடைய எண்ணம் ஏழு க்ருதிகளைப் படைப்பது தான் என்று தெளிவாகிறது. கிரஹங்களுக்கு தனி ஆதிக்கம் கிடையாது அவர்களைக் காட்டிலும் உயர்ந்த இந்திராதி தேவர்களின் ஆக்கைக்கு உட்பட்டவர் ஆவர். இதை மீறி காலவ ரிஷிக்கு அருள முயன்றதால் சாபம் பெற்று, தவத்தால் மீண்டும் உயர்ந்த கதையை சூரியனார் கோவில் தன்னை சேவித்தவர் அறிவார். அதுவன்றி, ஸ்ரீவித்யா பூஜாவிதியில் பஞ்சாங்க படனமும், வார தேவதா ஸ்துதியும் செய்யச்சொல்லி நிர்தேசம் உள்ளது. இக்காரணங்களை ஆதாரமாகக் கொண்டால், தீவிதர் இயற்ற விரும்பியது ஏழு வார க்ருதிகள் தான் என்பது தெளிவாகும். பராதினமான க்ரஹங்களைப் பற்றிய ஏழு க்ருதிகளையும் பாஷாங்க ராகங்களில் மட்டுமே அமைத்தது, கவனிக்கத்தக்க விஷயம். தவிர, ஏழு க்ருதிகளில் எந்த இடத்திலும் ருக, கேதுக்களை குறிக்கவில்லை என்பதை கவனிக்கவும். ஆகையால் இத்தொகுப்பை வார க்ருதிகள் எனச்சொல்வதே நன்று. பரிபூர்ண விஷ்ணு ஸ்வரூபியானவர் சுக்ரன். இதனால் அவரை மட்டுமே பகவந்தம் எனப் போற்றியுள்ளார். சுக்கிரனுக்கு அதிஷ்டானக் க்ஷேத்திரம் திருவரங்கப் பெருநகரே, ஞானத்தில் குருவுக்கு ஈடானவர். ஆகையால் ஸகல தத்வஞ் எனப் பாடினார். வேடம்புண்டு மாயரூபத்தில் வந்த வாமனனைக் கண்டு பிடித்தவர் சுக்கிரன் ஒருவரே. தானம் இடுவதை தடுக்க முயன்றதால் கண்களை இழந்தார். ஹரியின் கடாக்ஷத்தால் ஒன்றை மீண்டும் பெற்றார். இதை தீக்ஷிதர் கேசவ கடாக்ஷக நேத்ரம் என்றார். பூர்ணயுவான 120 ஆண்டுகளில் ஆறில் ஒரு பகுதியான 20 ஆண்டுகளை, ஜ்யோதிஷரீதியில் சுக்கிரனுக்கு அளித்தது கவனிக்கத்தக்கது. சுக்கிர தசை தக்க காலத்தில் வந்தால் நல்லதே நடக்கும். ஆனால் சுக்கிரனே ஸாத்விகன் அல்ல ராஜஸ குணமுடையவன். விருப்பம் இருந்தால் அஸங்கிய அஸாத்ய பலன்களைக் கொடுப்பான். இதனை தீர்க்கமாக அறிய, ஒரு ஜாதகத்தில் சுக்கிரனுடைய நவாம்ச, த்வாதசாம்ச, த்ரிம்சதாம்ச வர்கங்களை கணக்கெடுத்து சுக்கிரனின் அஷ்டவர்க பலத்தையும் அறிந்து அவன் பர்வதாம்சம், தீப்தாம்சம், ஐராவதாம்சம் போன்ற சுபமான அம்சங்களில் இருந்தால் நற்பலன்களைத் தருவான் என்பது திண்ணம். தீவிதர் இயற்றிய க்ருதியில் இவ்விஷயம் தீர்க்கமாக விவரிக்கப்பட்டுள்ளது.

புதன் வித்யாகாரகன், குரு புத்திகாரகன். புத்தியும், வித்தையும் இணைந்தால் தானே ஞானம் கிட்டும். இதையொட்டியே மிதுன ராசிக்கு நேர்முகமாக தனுர் ராசியும், கன்யா ராசிக்கு நேராக மீன ராசியிருப்பது கவனத்துக்குறிய விஷயம். இந்த நான்கும் உபய ராசிகள். குஜன் ஆண்மையையும் சுக்கிரன் பெண்மையையும் குறிக்கும் கிரகங்கள். இரண்டும் ஒன்று சேர்ந்தால் காமப்பற்று அதிகமாகும். ஜ்யோதிஷ ரீதியில் சுக்கிரனுக்கு செவ்வாயிடம் அறுவெருப்பு உண்டு. மேஷம் முதல் தொடங்கி, நான்கு சர ராசிகளுக்கும் சுக்கிரன் கேந்திராதிபத்யம் பெறுகிறான். பரம சுபகிரகங்களான குருவுக்கும் சுக்கிரனுக்கும் ஒன்றில் மட்டும் ஒற்றுமை. அவ்விருவருக்கும் கேந்திராதிபத்யம் வரக்கூடாது. केन्द्र दोषेषु बलवान् गुरु शुक्यो : என்கிறது ஜோதிடம். இவ்விருவரும் த்ரிகோண ஆதிபத்யத்துடனே, த்ரிகோணத்தில் இருந்தாலோ ஷேமம். சுக்கிரன் பார்க்கவ வம்சத்தைச் சேர்ந்தவன். சற்று முன்கோபி அவ்விதமே பார்க்கவ வம்சத்தைச் சேர்ந்த கோபமுடைய ஒரு மகான் பரசுராமன். இதை நீனைத்தே சுக்கிர க்ருதிக்கு தீக்ஷிதர் பரசு ராகத்தை தேர்ந்தெடுத்தார் போலும். சூரியனுக்கு ஈடான அக்ஷரகணக்கு உடைய தாளம் ஒன்றை எடுத்து, அதனை கண்ட ஜாதியில் கொண்டது மற்றொரு சாஸ்திரோக்தமான விசேஷம். கிரஹ ஸபைதன்னில் தேவகுரு மந்திரி, அஸுரகுருவான சுக்கிரன் சத்ரு,

கிரகங்களிலே ஊர்ந்து, மெதுவாக, நிதானமாகச் செல்பவர் சனி பகவான் தான். தீக்ஷிதர் சனீச்சரம் எனவே பாடினர் சனீச்வரம் எனப் பாடவில்லை என்பது கவனிக்கவும். சனீச்வரர் உதய, ஸ்திதி, லயாதிதளில் லயம் செய்பவர். அவருக்கு உகந்த இடம் நீசப்தமான, குளீர்காற்றுடைய ஸ்மசான பூமி. தமோ குணம் கொண்டவர். சொல்லவேண்டாத ஸத்யத்தைச் சொல்லப் போய் மூத்தவரான யமனிடம் உதை வாங்கியதால் ஊனமுற்றவர். யமனின் காலக்கிரமங்களில் மாறுதல்கள் செய்ய வல்லவர். காலசக்ர பேதம் அறிந்தவர். பிதாவிடம் பட்ட கஷ்டத்தால் விரோதம் பாராட்டுபவர். எக்காரியத்திலும் விக்னங்களை உண்டாக்குபவர். கண்ட கிரஹங்கள் நடுவில் வாஸம் செய்பவர். நளனிடம் பழி தீர்த்தவர். பயங்கரமானவர். ஆனால் நிஜமான சிவ பக்தர்களுக்கு அருள் கொடுப்பவர். த்விவித தன்மையுள்ளவர். இதையெல்லாம் தீக்ஷிதர் கூறியுள்ளார். ஒரு சாரர் சனீச்வரனுக்கு கழுகு வாகனம் என்றும் காகத்வஜம் என்றும் நம்புவர். மாறாக, சரியான நிலையை தீக்ஷிதர் உறைத்துள்ளார். பித்ருமயமாகிய காகம் வாஹனம் தான். மாலினி மந்திரத்தால் போற்றப்படுபவர் மாலினி வினுதம். விசேஷணம் யாதும் இல்லாமல் மகரகும்ப ராச்யாதிபதி என்றார் தீக்ஷிதர். மகர ராசிக்கு விசேஷணம் தேவையில்லை. மகர லக்னம் தன்னில் பிறந்தவர் அதிருஷ்டமுள்ளவராவார். ஏனெனில் பரம பாபியான கிரஹமான சனி யோககாரகனாகவும் பரம சுபமாக குருபகவான் சத்ருவாக இருப்பதாலும் தான். மகர லக்னமுடையோருக்கு தீங்கு வந்தால் கழுத்தளவே. இவ்வளவு

கொடுமையான சனீச்வரனை, தீக்ஷிதர் தயா ஸுதா ஸாகர எனவும் வாழ்த்துகிறார். சனீப்ரீதிக்காக ஜ்யோதிஷத்தில் வர்ணிக்கப்பட்டுள்ள தில தைல மிச்சரித அன்ன தீபத்தைப் பற்றியும் தீக்ஷிதர் பாடியுள்ளார். வேண்டிய வரங்களை அளிக்கவல்ல காமதேனு எனவும் போற்றியுள்ளார். Shani is the greatest democrat. அவன் ராஜ விரோதி. உழைத்தபின்னரே தக்க பலனை அளிப்பவன். பலன் கொடுப்பதில் மிதமுடையவன். தப்பு செய்தால் தவறாமல் தண்டனை கொடுப்பவன். நியாயஸ்தன்.

முன்கூறியபடியே தீக்ஷிதர் வாரக்ருதிகளாக ஏழு பாடல்களைப் படைத்தார் என்பது எங்கள் கூற்று. இவ்வேழு க்ருதிகளில் எங்கும், தவறிப் போய் கூட, ராகு கேதுக்களைப் பற்றி குறிப்பு கிடையாது என்பதை கவனிக்கவும். ரமாமனோஹரி ராகத்திலுள்ள ராகு க்ருதி, லலிதோ பாக்யானத்துக்காக ஸமுத்ர-மதன கட்டத்துக்காக இயற்றப்பட்டது என்பதை நிரூபிக்கலாம். ராகுவை ஸுராஸுரம் எனப் பாடியது சிலாக்யமானது. சூரியனின் பாட்டிலுள்ளது போலவே ராகு க்ருதியிலும், தீக்ஷிதர் கயார்ண மந்திரத்தைப் பற்றி பாடியுள்ளார். கேதுவைப் பற்றியுள்ள பாடலைப் பற்றிப் பல ஐயங்கள் கொள்ளலாம். இலக்கண, வியாகரண பிழைகள் உள்ளன. நரபீடம் என்பது ஜ்யோதிஷத்தில் காணமுடியாது. நவ க்ரஹ யுதம் என்றால் போதாதா? ஸகம் என்றால் என்ன? கேது கொள்ளு தின்னும் ஒரு கழுதை அல்ல. குளுத்தாதி பக்ஷணம் என்றால் சரியல்ல. வியாஸரும் கேதுவை ரௌத்ரம் ரௌத்ரராத்தமகம் கோரம் என்றே கூறியுள்ளார். வேதோக்த மந்திரங்களில் சூர்யாய, சந்திராய, அங்கரதாய, புதாய, குரவே, சுக்ராய, சஜினச்சராய, ராஹவே என்று ஏக வசனத்தில் கூறுங்கால், ஏன் கேதுப்யோ என்று பஹு வசனத்தில் சொல்கிறார்கள்? கேது என்பது தூமகேதுக்களின் கூட்டம் ஆகும். A Galaxy of meteors and comets நவகிரஹம் என்பதே சரியா?

தீக்ஷிதரின் வார க்ருதிகளில் பல பாஷ கௌரவ, பௌராணிக, காவ்ய சமத்கார விஷயங்கள் உள்ளன. அதைப்பற்றிப் பேச அவகாசமும் இல்லை, அவசியமும் இல்லை. தீக்ஷிதர் அருளிய இக் க்ருதிகளைக் கண்டனம் செய்ய தியாகராஜ தீவிரவாதிகள் தையாராக உள்ளனர். தீக்ஷிதரின் க்ருதிதளை க்ரஹபலமேமி என்ற க்ருதியால் தியாகராஜர் கண்டனம் செய்துள்ளார். என பஞ்சாபகேச ஐயர் எழுதியுள்ளார். இது ஒரு ஆதாரமற்ற, பக்ஷபாதமான கூற்று. தியாகராஜரின் க்ருதி புரந்தரதாஸரின் ஸகல க்ரஹ பல என்ற தேவரநாமாவைத் தழுவியது ஆகும். தம்பியப்பன் அல்லாது, லோகக்ஷேமார்த்தமாக தீக்ஷிதர் வாரக்ருதிகளை இயற்றியுள்ளார் என்பதில் சந்தேகமில்லை. இக் க்ருதிகளில் ஜ்யோதிஷாந்தர்கதமான ஸித்தாந்த, ஸம்ஹித, ஹோரா விஷயங்கள் பல உள்ளன. என்பதை எடுத்துக்காட்டினோம். அப்பாடல்களைப் பயின்று, பாடி, பக்தி கொண்டால் பிணி அகலும். யாவரும் நலமுற எல்லாம் வல்ல இறைவனையும், நாதஜோதி தீக்ஷிதரையும் வேண்டிக் கொள்கிறேன்.

உடனுழைத்த வித்வான்களுக்கும், வாய்ப்பளித்த தேவகானாவளி தன் நிர்வாகிகளுக்கும், செவிமடுத்த ரஸிகர்களுக்கும் நன்றி. வணக்கம்.

அனுபந்தம்

கிரகங்களின் வழிவழி

சூரியன் - சம உயரம்
புதன் - நெடியர்
சனி - குறியர்

சந்திரன் - குறியர்
குரு - நெடியர்
ராகு - நல்ல உயரம்

செவ்வாய் குறியர்
சுக்கிரன் - சம உயரம்
கேது - நெடியர்

கிரகங்களின் நிறம்

சூரியன் சிவப்பு
புதன் மாநிறம்
சனி கறுப்பு

சந்திரன் வெளுப்பு
குரு மஞ்ஜன்
ராகு கறுப்பு

செவ்வாய் சிவப்பு
சுக்கிரன் வெளுப்பு
கேது சிவப்பு

கிரகங்களின் லிங்கம்

சூரியன் ஆண்
புதன் அலி
சனி அலி

சந்திரன் பெண்
குரு ஆண்
ராகு பெண்

செவ்வாய் ஆண்
சுக்கிரன் பெண்
கேது அலி

கிரகங்களின் ஜாதி

சூரியன் கூத்திரியன்
புதன் வைசயன்
சனி சூத்திரன்

சந்திரன் வைசயன்
குரு பிராமணன்
ராகு பஞ்சமன்

செவ்வாய் கூத்திரியன்
சுக்கிரன் பிராமணன்
கேது சண்டாளன்

கிரகங்களின் குணம்

சூரியன் - குருரர் (ராஜஸ)
புதன் ஸௌம்யர் (ஸத்வ)
சனி குருரர் (தாமஸ)

சந்திரன் (சுக்ல பக்ஷம்) ஸௌம்யர் (ஸத்வ)
(கிருஷ்ண பக்ஷம்) குருரர் (தாமஸ)
குரு ஸௌம்யர் (ஸத்வ)
ராகு குருரர் (ராஜஸ)

செவ்வாய் - குருரர் (ராஜஸ)
சுக்கிரன் ஸௌம்யர் (ஸத்வ)
கேது குருரர் (தாமஸ)

கிரகங்களின் திக்குகள்

சூரியன் உத்த்வம்
புதன் ஈசான்யம் (வட கிழக்கு)
சனி வருண (மேற்கு)

சந்திரன் ஆக்நேய (தென்கிழக்கு)
குரு குபேர (வடக்கு)
ராகு நிருதி (தென் மேற்கு)

செவ்வாய் யம (தெற்கு)
சுக்கிரன் இந்திர (கிழக்கு)
கேது வாயு (வட மேற்கு)

கிரகங்களின் காரகத்வம்

சூரியன் பிதா
புதன் வித்யா
சனி ஆயுஷ்

சந்திரன் மாதா
குரு புத்தி, புத்ர
ராகு பிதாமஹ, பிதாமஹி

செவ்வாய் ப்ராதா (ஸஹோதர)
சுக்கிரன் களத்ர
கேது மோக்ஷ

கிரகங்களின் பிணிகள்

சூரியன் பித்தம், கிருதயக் கோளாறுசந்திரன் ஸ்லேஷமம், மகேரோகம்

செவ்வாய் பித்தம், ரத்த அழுத்தம்

புதன் வாதம், வயிற்றுக்கோளாறு

குரு வாதம், புத்திக்குறைவு

சுக்கிரன் ஸ்லேஷமம், அங்கவீரம்

சனி வாதம், காலில் கோளாறு

ராகு பித்தம், சர்ம வியாதி

கேது பித்தம், விஷபீடை

கிரகங்களின் வஸ்திர வர்ணம்

சூரியன் ஆரக்த (இளம் சிவப்பு)

சந்திரன் தவளம் (பிரகாசமில்லாத வெள்ளை)

செவ்வாய் ரக்தம் (ஆரஞ்சு)

புதன் ஹீர்வம் (பச்சை)

குரு மதுபர்கம் (இளம் மஞ்சள்)

சுக்கிரன் கௌர (பிரகாசமான வெள்ளை)

சனி நீலம்

ராகு தூம்ர (கரே, கருப்பு)

கேது சித்ரவர்ணம் (பல நிறங்கள் கொண்ட)

கிரகங்களின் ரத்தினங்கள்

சூரியன் மாணிக்யம் (கெம்பு)

சந்திரன் முக்த (முத்து)

செவ்வாய் ப்ரவாளம் (பவழம்)

புதன் மரகதம் (பச்சை)

குரு புஷ்பராகம்

சுக்கிரன் வஜ்ரம், ஹீரம் (வைரம்)

சனி நீலம்

ராகு கோமேதகம்

கேது வைடூரியம்

கிரகங்களின் புஷ்பங்கள்

சூரியன் கோகரதம் (செந்தாமரை)

சந்திரன் குமுதம் (வெள்ளை அல்லி)

செவ்வாய் சம்பக (செண்பகம்)

புதன் ஸாமந்தம் (வெண் காந்தள்)

குரு மல்லிகா (முல்லை)

சுக்கிரன் புண்டரீகம் (வெண்தாமரை)

சனி சங்கம் (கருங்குவளை)

ராகு மந்தாரம் (மந்தாரை)

கேது ஆரக்தகுமுதம் (செவ்வல்லி)

கிரகங்களின் வாகனங்கள்

சூரியன் ஏழு குதிரைகள் பூட்டிய தேர், மயில்

சந்திரன் முத்துவிமானம்
செவ்வாய் ஆடு, ஹம்ஸம்
புதன் குதிரை
குரு யானை
சுக்கிரன் கருடன், குதிரை
சனி காகம், கழுகு
ராகு ஸர்ப்பம், ஸிம்ஹம்
கேது புதம், ஸிம்ஹம்

கிரகங்களுக்கு உகந்த தானியங்கள்

சூரியன் கோதுமை
புதன் பச்சைப் பயிறு
சனி எள்ளு

சந்திரன் நெல்
குரு கடலை
ராகு உளுந்து

செவ்வாய் துவரம் பருப்பு
சுக்கிரன் மொச்சை
கேது கொள்ளு

கிரகங்களுக்கு உகந்த ஸமித்

சூரியன் எருக்கு
புதன் நாயுறுவி
சனி வன்னி

சந்திரன் முறுக்கு
குரு அரசு
ராகு அறுகு

செவ்வாய் கருங்காலி
சுக்கிரன் அத்தி
கேது தர்ப்பை

கிரகங்களின் உலோகங்கள்

சூரியன் தாம்ரம்
புதன் பித்தலி
சனி திட்டு

சந்திரன் ஈயம்
குரு அரசு
ராகு கருங்கல்

அங்காரகன் செம்பு
சுக்கிரன் வெள்ளி
கேது துருக்கல்

கிரகங்களின் ருசிகள்

சூரியன் காரம்
புதன் உப்பு
சனி கசப்பு

சந்திரன் தித்திப்பு
குரு தித்திப்பு
ராகு புளிப்பு

அங்காரகன் துவர்ப்பு
சுக்கிரன் தித்திப்பு
கேது பலசுவை

கிரகங்களின் அதிதேவதைகள்

சூரியன் ஈசுவரன்
புதன் அவதாரஹரி
சனி யமன்

சந்திரன் உமா
குரு ப்ரும்மா
ராகு காலன், காளி

செவ்வாய் ஸ்கந்தன்
சுக்கிரன் இந்திரன், லக்ஷ்மி
கேது கணேசன், சித்ரகுப்தன்

கிரகங்களின் ப்ரத்யதி தேவதைகள்

சூரியன் அக்னி
புதன் விஷ்ணு
சனி ப்ரஜாபதி

சந்திரன் வருணன்
குரு இந்திரன்
ராகு ஸர்ப்ப

செவ்வாய் கூபிதி (பூமிதேவி)
சுக்கிரன் சசிதேவி
கேது ப்ரும்மா

கிரகங்களின் அதிஷ்டான சேஷத்திரங்கள்

சூரியன் சூரியனார் கோவில், அரவல்லி
சந்திரன் திருப்பதி வெங்கடாசலபதி
செவ்வாய் வைத்தீஸ்வரன் கோயில்
புதன் மதுரை சொக்கர், திருவெண்காடு
குரு ஆலங்குடி உத்தர மாயூரம் தக்ஷிணமூர்த்தி
சுக்கிரன் ஸ்ரீ ரங்கம் ரங்கநாதர்
சனி தர்ப்பாரண்ய சேஷத்திரம் (திருநள்ளாறு)
ராகு ஸ்ரீ காளஹஸ்தி, காளஹஸ்தீசுவரர்
கேது ஸ்ரீ காளஹஸ்தி, காளஹஸ்தீசுவரர்

கிரகங்களின் தேவிமார்

சூரியன் ஸம்மக்ஞா, சாயா
சந்திரன் ரோஹினி முதலிய 27 நக்ஷத்திரங்கள்
செவ்வாய் ப்ரோக்தா

புதன் இலா
சனி ஜயேஷ்டா

குரு தாரா தேவி
ராகு கருணா

சுக்கிரன் பாக்யா
கேது முக்தா

கிரகங்களின் கோத்திரங்கள்

சூரியன் காச்யப
புதன் ஆத்ரேய
சனி காச்யப

சந்திரன் ஆத்ரேய
குரு ஆங்கீரஸ
ராகு பைடானஸ

செவ்வாய் பாரத்வாஜ
சுக்கிரன் பார்க்கவ (ஸ்ரீவத்ஸ)
கேது ஜைமினி

கிரகங்களின் தேசாதிபத்யங்கள்

சூரியன் கலிங்க
புதன் மகத
சனி ஸௌராஷ்டிர

சந்திரன் யாமுன
குரு ஸிந்து
ராகு பர்பர (அரபிய)

செவ்வாய் அவந்திகா
சுக்கிரன் காம்போஜ
கேது மத்ய

பிரதி ராசியில் கிரஹங்களின் தோராயமான ஸஞ்சார காலம்

சூரியன் 30 நாள் 26 நாழிகை

சந்திரன் 2 நாள் 15 நாழிகை

செவ்வாய் 45 நாள் 45 நாழிகை

புதன் 29 நாள் 10 நாழிகை

குரு 361 நாள் 30 நாழிகை

சுக்கிரன் 30 நாள்

சனி 2 வருஷம் 4 மாஸம் 16 நாள் 48 நாழிகைராகு 1 வருஷம் 6 மாஸம் 3 நாள் கேது 1 வருஷம் 6 மாஸம் 3 நாள்

கிரகங்களின் மித்ர, சத்ரு, ஸமபாவ கிரஹங்கள்

கிரஹம்	மித்ரர்	சத்ரு	ஸமம்
சூரியன்	சந்திரன், செவ், குரு	சனி, சுக்கிர, ராகு, கேது	புதன்
சந்திரன்	சூரியன், புதன்	சனி, சுக்கிர, ராகு, கேது	செவ், குரு, சுக், சனி, ரா
செவ்வாய்	சூரி, சந்தி, குரு	புதன், ராகு, கேது	சுக்கி, சனி
புதன்	சூரி, சுக்	சந்தி	செவ், குரு, சனி, ராகு, கேது
குரு	சூரி, சந், செவ்	புதன், சுக்	சனி, ராகு, கேது
சுக்கிரன்	புதன், சனி, ரா, கேது	சூரி, சந், குரு	செவ்
சனி	புதன், சுக், ராகு, கேது	சூரி, சந், செவ்	குரு
ராகு	சனி, சுக்கிரன்,	சூரி, சந்தி, அங்	புதன், குரு
கேது	சனி, சுக்கிரன், குஜன்	சூரி, சந்தி	புதன், குரு

கிரஹங்களின் ராசிவாரீ ஸ்வபாவம்

ராசி	சூரி	சந்தி	செவ்	புதன்	குரு	சுக்	சனி	ராகு	கேது
மேஷம்	உச்சம்	சமம்	ஆட்சி	சமம்	மித்ரம்	சமம்	நீச்சம்	பகை	பகை
வருஷபம்	பகை	உச்சம்	சமம்	மித்ரம்	பகை	ஆட்சி	மித்ரம்	மித்ரம்	மித்ரம்
மிதுனம்	சமம்	மித்ரம்	பகை	ஆட்சி	பகை	மித்ரம்	மித்ரம்	மித்ரம்	மித்ரம்
கடகம்	சமம்	ஆட்சி	நீச்சம்	பகை	உச்சம்	பகை	பகை	பகை	பகை
ஸிம்ஹம்	ஆட்சி	மித்ரம்	மித்ரம்	மித்ரம்	மித்ரம்	பகை	பகை	பகை	பகை
கன்யா	சமம்	மித்ரம்	பகை	உச்சம்	மித்ரம்	நீச்சம்	மித்ரம்	மித்ரம்	மித்ரம்
துலா	நீச்சம்	சமம்	சமம்	மித்ரம்	பகை	ஆட்சி	உச்சம்	மித்ரம்	மித்ரம்
வருச்சிக	மித்ரம்	நீச்சம்	ஆட்சி	சமம்	மித்ரம்	சமம்	பகை	மித்ரம்	மித்ரம்
தனுஸ்	மித்ரம்	சமம்	மித்ரம்	சமம்	ஆட்சி	மித்ரம்	சமம்	மித்ரம்	மித்ரம்
மகர	பகை	சமம்	உச்சம்	சமம்	நீச்சம்	மித்ரம்	ஆட்சி	மித்ரம்	மித்ரம்
கும்ப	பகை	சமம்	சமம்	சமம்	சமம்	மித்ரம்	ஆட்சி	மித்ரம்	மித்ரம்
மீன்	மித்ரம்	சமம்	மித்ரம்	நீச்சம்	ஆட்சி	உச்சம்	சமம்	மித்ரம்	மித்ரம்

கிரகங்களின் உடு தசா காவங்கள்

சூரியன் 6 வருஷம்

சந்திரன் 10 வருஷம்

செவ்வாய் 7 வருஷம்

புதன் 17 வருஷம்

குரு 16 வருஷம்

சுக்கிரன் 20 வருஷம்

சனி 19 வருஷம்

ராகு 18 வருஷம்

கேது 7 வருஷம்

கிரஹங்களின் தாராகிபத்யங்கள்

சூரியன் க்ருத்திகா, உத்தரபல்குனி, உத்தராஷாடம்

சந்திரன் ரோஹிணி, ஹஸ்தம், சிவவணம்செவ்வாய் ம்ருகஸீர்ஷா, சித்ரா, தநீஷ்டா

புதன் ஆசுலேஷா, ஜ்யேஷ்டா, ரேவதிக்குரு புளர்வஸு, விசாகம், பூர்வபாத்ரபதம்

சுக்கிரன் பரணி, பூர்வபல்குனி, பூர்வாஷாடம்

சனி புஷ்ய, அனுராதா, உத்தர பாத்ரபதம்ராகு ஆரத்ரா, ஸ்வாதி, சதபிஷா

கேது அசிவினி, மக, மூலம்

கிரஹங்களின் மூலத்ரிகோண ராசிகள்

சூரியன் ஸிம்ஹ

சந்திரன் வருஷப

செவ்வாய் மேஷ

புதன் கன்யா

குரு தனுஸ்

சுக்கிரன் துலா

சனி கும்ப

(ராகு கேதுவுக்கு கிடையாது)

கிரஹங்களின் த்ருஷ்டிகள்

சூரியன் 7 சந்திரன் 7 செவ்வாய் 4,7,8 புதன் 7

குரு 5,7,9 சுக்கிரன் 7 சனி ,3,7,10 ராகு கேது 7



SŪRYA



CHANDRA



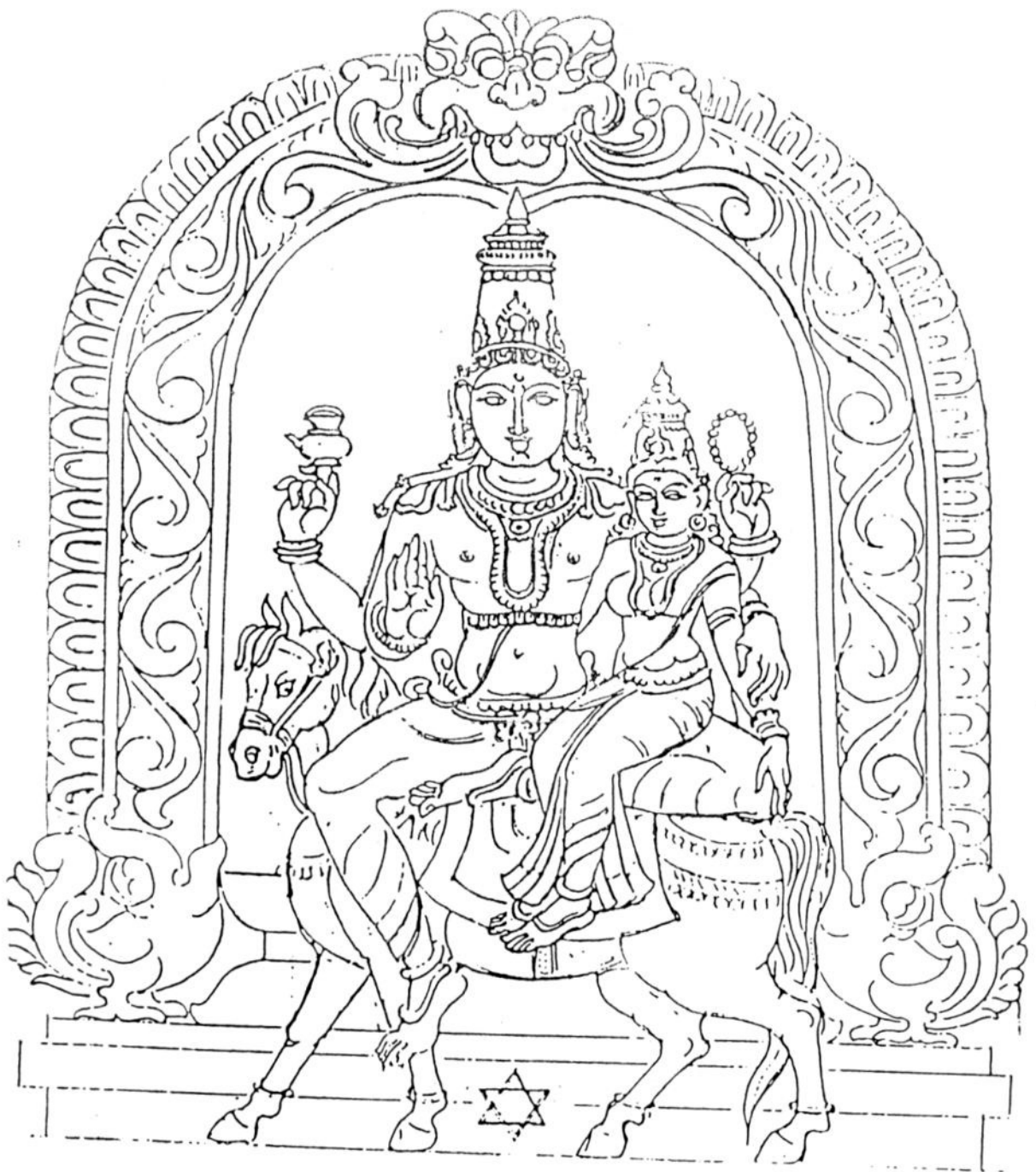
MANGALA (KUJA)



BUDHA



BRHASPATI



ŚUKRA



ŚANI



RĀHU

THE PHILOSOPHY OF LIFE : KARMA YOGA

Mr. Srivatsa

The eternal truths, the laws of physical and human nature which are embodied and intertwined in the Bhagavad - Gita will, forever, remain the subject of study so long as humanity lasts on this globe and struggles to reach perfection. If the teachings of the Gita give solace to the human mind, amidst the trials and tribulations, the troubles and turmoils of everyday life, of this ephemeral existence enabling a person to lead a better, fuller and purer life, the fact that divergent views may be held on the ultimate metaphysical principles, need not deter us from putting the teachings of the Gita into practice. It is the practical life of a man that determines his goodness & not his knowledge of the philosophical subtleties which justify his conduct. Knowledge of Ultimate Reality no doubt illumines the mind which pulls the reins action and determines the course of conduct but if one is aware of his duties & does discharge them dispassionately, he acquires as much merit as a person who does the same thing with the full consciousness of the underlying reasons as to why it is a duty. This, in essence, is Karma Yoga, the great lesson which the Bhagavad Gita imparts to everyone, be he a genius or a common man.

the Bhagavad- Gita contains such a multitude of aspects that can be looked at from various standpoints of human psychology, cosmology, ethics, metaphysics or religion. The Bhagavad- Gita is not a didactic treatise, it is a song, a narrative of questions and answers in which discussion proceeds from topic to topic till it reaches its culmination when the student (Arjuna) is convinced that his salvation lay in doing his duties unattachedly and disinterestedly, without caring for the outward results. In the Bhagavad - Gita, we are taught that our lower self is to be lifted by the higher self and not annihilated. The Bhagavad-Gita recommends three remedies: What keeps us low in the existential scale is excessive attachment to sensuous objects, frustration in not obtaining the fruits of action, the non-fulfilment of desires and a lack of discriminatory intellect - to

discriminate between the real and the ephemeral. To overcome these lacunae and to uplift one's own self, it is essential to acquire a sense of non-attachment to sensuous objects even when experiencing them (Anasakti), renunciation of desires to enjoy the fruits of action (Karmaphalatyaaga), intellect to distinguish the real from the ephemeral (Nitya-Anitya-Vastu-Viveka) and an equilibrium of mental faculties (Yoga).

The Chandogya Upanishad states :-

“ यो वै श्रुमा तत्सुखं नाल्पे सुखमास्ति श्रुमैव सुखं श्रुमास्वेव विजिज्ञासितव्य इति श्रुमानं श्रगवो विजिज्ञास इति । ”

(The Brahman is Bliss - the infinite we must desire to understand)

To attain the Brahman, the Bhagavad-Gita, in Chapter III, States :-

“ लोके ऽ स्मिन् द्विविधा निष्ठा पुरा प्रोक्ता नयानघ ।
ज्ञानयोगेन साङ्ख्यानं कर्मयोगेन योगिनाम् ॥ ”

(In this world, a two-fold way of life was taught of yore - that of knowledge for men of contemplation and that of work (Karma) for men of action)

Thus, the way of life for men of action, is work. This, verily, is Karma-Yoga.

The word “ Karma ” is derived from the Sanskrit verb “ Kri ” - to do. Technically, this word, also means the effect of actions. In connection with metaphysics, it sometimes means the effects of which our past actions were the causes. In Karma-Yoga, the word “ Karma ” simply connotes work, action. Action, is, Karma-Yoga, is the means to the end, self-realisation. The entrance to the Oracle at Delphi bore the inscription -

“ Man, know thyself. ”

This, certainly is Oriental influence on Hellenistic thought. Pleasure is not the goal but self-realisation. Pleasure, happiness are relative and not infinities, not everlasting—they end some time, somewhere. Self-realisation is attained from the experience one under-

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Unconscious movement is called natural evolution. Conscious evolution is YOGA or the practice of religion.

— Swami Sivananda

goes and the resultant knowledge therefrom. Pleasure is not the ideal to strive for, experience is, knowledge is. Pleasure and pain are great teachers, great impressionists—they etch indelibly on human minds, variegated and different pictures. The result of the combined impressions made by pleasure and pain is what is known in common parlance as “character”. ~~Character~~ is but an aggregate of tendencies, with misery and happiness being equal factors in character-formulation. Generally, adversity is a greater teacher than prosperity. However, equanimity of deed, action and thought can be attained only when pleasure and pain do not effect any further, a mental state called “Titiksha”, in Sanskrit. The famous poet, Barthruhari writes :-

“ भोगे रोगभयं कुले च्युतिभयं वित्ते नृपालादयं
माने दैन्यभयं बले रिपुभयं रूपे जरायाभयं ।
शास्त्रे वादभयं गुणे खलभयं काये कृतान्ताभयं ।
सर्वं वस्तु भयान्वितं भुवि नृणां वैराग्यमेवाभयम् ॥ ”

(An enjoyer of pleasures is scared of illness, a virtuous family scared of loss of character, one with hoarded wealth scared of the kind, highly-placed persons of loss of position, strong men scared of enemies, beauty of old age, well-learned man of opponents and the body scared of death. There inherently, is the element of fear “Bhaya” in all pleasures, the only refuge, “Abhaya”, for mortals is in detachment, at work, “Vairagya”.)

All knowledge, secular or spiritual, lies in a latent state, in the human mind and “Karma”, or work, unravels it. “Karma” is a process of discovering knowledge through actions, through experience. Like fire in a flint, knowledge exists in the mind-experience action is the friction that kindles the fire of knowledge. Every pulsation of the heart is “Karma” is work, the process of work never ceases. The Bhagavad-Gita states :-

“ न हि कश्चित् क्षणमपि जातु तिष्ठत्यकर्मकृत् ।
कायंते ह्यावशः कर्म सर्वः प्रकृतिजैर्गुणैः ॥ ”

(No man can sit still even for a moment, but does some work. Everyone is driven to act, inspite of himself, by the impulses of nature.)

All movements in society, all actions we visualise, are but manifestations of “Karma”, of action. Our “Karma” determines what we deserve and assimilate. We alone, are responsible for what we are and we do have the power to make ourselves what we wish, to be. “Karma” is often confused with the result of past-actions. Even taking for granted that whatever we are now is the result of past actions, the future, nevertheless, will depend on the present actions. If action, if “Karma” then, is but a natural phenomenon, the fundamental question arises - “What is the use in doing work, if everyone works in some pre-determined way?” Natural casualties are manifest in the senses. Senses manifest as motives. Men work with various motives - some for name, some for fame, many for money, few for power. The means adopted could be dubious. Money can be amassed by cheating other—after adopting wrong methods what purpose is served by resorting to pseudo-philanthropy? pleasures are not permanent. Pleasure-based motives, therefore, are negative manifestations. As stated earlier all work should be channeled to kindle the inherent knowledge. Natural causes affect the senses but mind controls the senses. Indulgence in pleasure-based motives is hypocrisy and one who deludes himself thus is a hypocrite. The Bhagavad-Gita states :-

“ कर्मन्द्रियाणि संयम्य य आस्ते मनसा स्मरन् ।
इन्द्रियार्थान् विमूढात्मा मिथ्याचारः स उच्यते ॥

He who works just for work's sake, performs ‘Karma’. He who is unsullied by pleasure, or even pain, he who is the salt of the earth in every clime, he who works just to gain the experience and knowledge, is the superior man. The Bhagavad-Gita states so, in the verse :-

“ यस्त्विन्द्रियाणि मनसा नियम्यारमतेर्जुन ।
कर्मन्द्रियैः कर्मयोगमसत्काः स विशिष्यते ॥

The Isa-Upanishad (or Isavasya Upanishad) in fact, emphasises that one should stay for a hundred years, doing his ‘Karma’ or duties

कुर्वन्नेवेह कर्माणि जिजीविषेच्छतः समाः ।
एवं त्वयि नान्यथेतोऽस्ति न कर्म लिप्यते नरे ॥

Chapter II of the Bhagavad-Gita deals elaborately with Sankhya philosophy. According to Sankhya

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The attempts of the seeker to fix his mind on one channel of thinking through a scheme in which he deliberately superimposes some noble idea upon comparatively ignoble idea, is Upasana.
— H. H. Swami Chinmayananda

philosophy. Nature is composed of three forces; Sattva, Rajas and Tamas. These are seen in the physical world as what we may call equilibrium, activity and inertness. Tamas is termed as inactivity. Rajas is activity with positive and negative traits, say attraction and repulsion, creativity and negation. Sattva is the equilibrium of the other two forces. In every man, we can perceive an admixture of these forces. In active people Rajas predominates, in inactive, Tamas and in balanced, Sattva. Karma-Yoga has to deal with this aspect. Human society is a graded conglomeration, a graded organisation. Natural forces influence morality and duty. Standards of morality and duty vary in various parts of world. The attempt to evolve a universal standard of morality is continuing unabated, from times immemorial. What is right unto one, may be wrong unto another. All great teachers have said that evil should not be resisted. If evil elements in society are not resisted, there would be no order, only chaos. Practice of such non-resistance would lead to disaster, decay and destruction. Thus, good and evil are rendered relative. Karma-Yoga seeks to state that duty, irrespective of nature, is to be performed. Did not Krishna call Arjuna a pseudo-intellectual and a hypocrite for refusing to do his duty as a warrior (viz) annihilate his foes?

“ अशो च्यानश्चोचस्त्वं प्रजावादांश्च भाषसे । ”

Karma Yoga tries to amplify this cycle of nature, in simplistic terms :—

“ अन्नाद्भवन्ति भूतानि पर्जन्यादन्नसंभव ।

यज्ञाद्भवति पर्जन्यो यज्ञः कर्मसमुद्भवः ॥

एवं प्रवर्तितं चक्रं नानुवर्तयतीह यः ।

अघायुरिन्द्रियारामो मोघं पार्थ स जीवति ॥

A cycle of nature is sought to be defined, All creatures originate from food; food is produced from rain, rain is the effect of sacrifice (detached performance of duties), sacrifice from the acts thereof (duties). The acts of sacrifice, the duties, are taught in the Vedas, the Vedas from the Supreme One. The Vedas therefore centre round the sacrifice.

As per the Bhagevad- Gita, this cycle, this circle, should rotate in a clockwise-direction. Thus

was the natural wheel set in motion both for individuals singularly and for society, collectively. The Bhagevad- Gita calls him a vain man, one who does not follow the cycle but indulges in sensuous pleasures.

Commenting on this cycle, Sri Aurobindo Ghose the great savant declares. “ Even in this passage itself, without the illumining interpretation afterwards given to it in the fourth chapter, we have already an indication of a wider sense where it is stated that Sacrifice is born from work, work from Brahman, Brahman from Akshara and therefore, the all-pervading Brahman is established in the sacrifice. The connecting logic of ‘therefore’ and the repetition of the word ‘Brahman’ is significant, for it shows clearly that it is the Brahman from which all work is born ‘has to be understood with an eye not so much to the current Vedic teaching, in which it means the Veda, as to a symbolic sense in which the creative word is identical with the all pervading Brahman. ”

“ कर्म ब्रह्मोद्भवं विद्धि ब्रह्माक्षरसमुद्भवम् ।
तस्मात् सर्वगतं ब्रह्म नित्यं यज्ञे प्रतिष्ठितम् ॥

Various interpretations are given to the words Brahman and Akshara, Sankaracharya takes the former to mean Veda and the latter, the Absolute. Ramanujacharya, with the Sesha-Sheshi and Kshetra- Kshetragnya theories of Visishtadwaita interprets Brahman as the body and Akashara as the soul. Some commentators have connoted ‘Prakriti’ as ‘Brahman’ I have purposely delved on the divergent views though generally following Sri Sankaracharya’s views in view of the recent resurgence of the “Akshara Narayana” school of thought

Duties, morality, are variable, not static standards. The element of evil, mentioned earlier, persists. Lord Buddha, a Tyagaraja (King of Sacrifice), preached that only good should be done and not evil. Jesus Christ wanted to return good for evil. Jainism states that since all deeds are tainted by an element of evil, one should desist from ‘Karma’. Bahubali, seeing the futility of Karma, took the ‘Kayotsarga’ pose, where no ‘Karma’ is performed, the body also being self-sustaining. The Bhagavad-Gita takes a divergent view :—

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The aspirants are like shells in the sea and the true Teacher the drop of rain. Their thirst is Satisfied with the single drop sweet water, what shall they do with the saline water of Ocean?

—Kabir.

“नियतं कुरु कर्म त्वं कर्म ज्यायो ह्यकर्मणः ।
शरीरयात्रापि च ते न प्रसिद्धयेदकर्मणः ॥”

(Do thou thy allotted work, for to work is better than to desist from work. By desisting from work, thou cannot sustain even thy body.)

What then is duty? To give an objective definition of duty is entirely impossible. Any action that makes us go towards the ultimate is a good action, it is our duty; any action going towards sensuous pleasures preventing us from kindling real knowledge is evil, not our duty. From the subjective viewpoint we can realise that certain actions have a tendency to ennoble and exalt us, while certain actions have a tendency to degrade and brutalise us. The Bhagavad-Gita frequently alludes duties dependent on the position in a collective - society. Our Karma, our duty, is therefore to do that work which will ennoble us in accordance with the ideals and activities in a society in which we are integral. By doing so, we help ourselves, we help the world.

The parable of the Dharma-Vyadha is often quoted in this regard. A Yogi, after performing severe penance & having acquired super-natural powers, was engrossed in deep meditation ~~on~~ under a tree, when he was disturbed by leaves falling from above, resultant from a skirmish between a crow and a crane. The Yogi was annoyed and his power was such, that one look at the crane by him rendered the crane lifeless. He was pleased with his prowess, his Yogic powers. Whilst leading the life of a mendicant, this Yogi went to a house seeking alms. The lady of the house was pre-occupied with ministrations to her ailing husband and kept the Yogi waiting. When at last, she came with the offering to the Yogi, the Yogi lost his patience. Ere the Yogi could translate his thought into a temper, the chaste lady asked him, “Do not overestimate your prowess, for, I am neither a crow nor a crane”. The Yogi was baffled at her telepathic analysis. The lady stated that she had devotedly served her parents before marriage and her husband faithfully thereafter – that was all the Yoga that she practiced. As a result of her devotion to duty, her Karma-Yoga, she was able to read the thoughts of the Yogi. She suggested that in case the

Yogi wanted to be illumined any further, he should go to a butcher (a Vyadha) of a particular town, who could teach him things higher than what she knew.

The Yogi's arrogance was shocked but not abated. Doubting as to what he could learn from a butcher, he, nevertheless, proceeded to meet him. History repeated itself. The vyadha (the butcher) was busy in his shop whereafter he went home to serve his aged parents. At last, when free from his domestic chores, he turned to the yogi. The yogi asked him intricate questions on the soul, which the vyadha (butcher) answered in the form of a sermon, known as the vyadha-Geetha (of the Mahabharatha) the vyadha - Geetha contains one of the highest flights of vedanta the yogi felt humiliated and astonished and asked the butcher as to why he was entombed in a butcher's body, ~~yet~~ although with such superior knowledge. The vyadha answers, “No duty, is ugly, no duty impure. Circumstances and environment deigned me thus; I do only my duty to my parents and society. I know no yoga & all the little knowledge I have was gained only from the discharge of my duties.” Such is the greatness of Karma - yoga, the efficacy of karma - Gnana.

Where unto a Yogi? Even the Supreme one bows to a Karma-Yogi. In Maharashtra, everyone knows the story of Pundalik. Lord Krishna, as Vitthal, revealed his divine form to Pundalik, who was engrossed in serving his aged, infirm, parents. Pundalik continued to serve his parents and asked the Lord Vithoba to stand/wait on a brick until he was free. The Lord bowed to Pundalik's filial devotion. The temple at Pandharpur is at the very spot where Pundalik placed the brick. In the Bhagavad-Gita, the Lord stated :-

“न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किञ्चन ।
नान्वात्ममवाप्तव्यं वर्त एवच कर्मणि ॥
यदि ह्यहं न वर्तेयं जातु कर्मण्यतन्द्रितः ।
मम वर्तमानमन्ते मनुष्याः पार्थ सर्वशः ॥”

(There is nothing in the worlds for me (for the Lord) to achieve, nor is there anything to gain, yet I continue to work, for if I did not continue to work unwearied, men all around would emulate me and

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The affection which one has towards his family, if the same be given to the teacher, no one can stand in his way to self-realisation

—Kabir

not work, leading ultimately to confusion and destruction).

Duty, Karma, has been spelt out. The above-quoted verses define "Dharma". 'Dharma', thus, is the emulation of the good-deeds done by Great Persons. It would not be out of context here to quote Yudhishtira's precise answer in the Yaksha-Prasna that 'Dharma' is only to follow the path of Great Predecessors.

" महाजनः येनो गतः स पन्थाः । "

"Lastly, what is the effect, the bondage of karma? To what extent karma - bandhana? Good and evil, are relative, are man-made. In God's creations good conforms to the laws of nature and evil runs contradictory thereto. This distinction is sought to be made, in the upanishads by means of the words 'ऋत्' and 'अनृत्', 'सत्' and 'असत्'. Why then 'quite often', does a 'good - man' also suffer, for no fault of his? For, apart from individual karma, there is the collective karma of society too. Lokamanya Tilak, in his Gita-Rahasya, says, "A family a community, a nation or even the whole universe cannot escape suffering from the consequences of their actions in the same way as an individual cannot do so; and in as much as every human being is born in some family, some community, or some country, it has to some extent, to suffer on account of the actions not only of itself but also of the community and society to which it belongs. But as one has to refer ordinarily to actions of a particular individual, the divisions of karma in the theory of the Effects of Karma have been primarily made by reference to a single individual." Shaw Desmond has commented in detail, on this subject, in his book. "Re-incarnation for every man". Paul Brunton has also subscribed to this view. The Karmic laws govern the rise and fall of nations, though being of a very complex nature, they take long time in producing effects.

The vexatious question of free-will vs. determinism also comes to the fore. Since this article is on Karma-yoga and not Karma-Vada, this question falls

outside the purview of this article. Individualising once again, let us revert to the nature-cycle 'chakra' or wheel, shown earlier. For purposes of analogy, let us consider the circle shown as the outer-race of a "Karmic-bearing". The natural cycle, the collective-karma, constitutes the outer race; the individual-karma the inner race. For attaining harmony, the inner and outer-races, should operate synchronously. If the inner-race operates synchronously, then things move in the right direction. If individual-karma is attuned to sensuous pleasures then there is no synchronism. The movement towards a synchronous state is "Nivritti" and to an asynchronous state, "Pravritti". In loose-knit terms, Nivritti connotes detachment, leading to release, whilst Pravritti indicates attachment. In chapter IV of the Bhagavad-Gita, we come across a verse :-

" कर्मण्यकर्म यः पश्येदकर्मणि च कर्म यः ।
स बुद्धिमान् मनुष्येषु स युक्ताः कृत्स्नकर्मकृत् ॥

(He who sees no work in work and work in no work, he is the wise one amongst men).

The interpretation given by Sankaracharya is that in the Atman, even when there seems to be action, there is really no action. Madhusudhana Saraswati employs a simile to make this meaning clear. A man in a moving boat knows that the motion of trees on the bank, in the opposite direction, is not real motion and he also knows that the boat, which appears to be at rest, is really moving. Ramanujacharya, followed by Vedanta Desika, have a different interpretation. To them, 'akarma' is 'atma-jnana'. They hold that a wise man is one who sees 'jnana' in 'karma' and its performance and sees 'karma' in 'jnana'. According to Tilak, the first 'akarma' means absence of bondage resulting from karma and the second 'akarma', apparent inactivity. The first statement means that a man who acts with detachment (Nivritti) is not bound. The second statement means that a man, even when he sits quiet without action, he is merely an actor. This is illustrated by the case of one who does not move even when his parents are being murdered. Such a person is held guilty, even though he is inactive.

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Knowing the self is being the self and being means existence - one's own existence - which now one denies any more than one denies one's eyes, although one cannot see them
Ramana Maharishi

Lokamanya Tilak quotes the undernoted verse in support of his interpretation :-

“ निवृत्तिरपि मूढस्य प्रवृत्तिरुपजायते ।
प्रवृत्तिरपि धीरस्य निवृत्तिफल भागिनी ॥

An allegory from the Mundaka-Upanishad is generally cited to explain this view-point. Two birds, that are ever associated and have similar names, dwelled in the same tree. One of these eats the fruit of divergent tastes and the other looks on without eating. The 'Pippala' fruit is synonymous with the results of karma.

द्वौ सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्तन्मन्थो अभिचाकशीति ॥

One bird is the individual soul, the other the Absolute. The individual soul moaned, worried by its being bound (by Karma) but when it sees the other, the Absolute, it became liberated.

समानेवृक्षे पुरुषो निमग्नोऽतीशया शोचति मुहुमानः ।
जुष्टं यदा पश्यत्यन्यमोशमस्य महिमानमिति वीतशोकः ॥

The Bhagawad-Gita also states :-

“ यज्ञशिष्टाशिनः सन्तो मुच्यते सर्वकिल्बिषैः ।
मुञ्जते ते त्वघं पापा ये पचन्त्यात्मकारणात् ॥
यज्ञार्थात् कर्मणोऽन्यत्र लोकोऽयं कर्मबन्धनः ।
तदर्थं कर्म कौन्तेय मुक्तसङ्ग समाचर ॥

(This world is fettered by work unless it is done as a sacrifice, give up attachments and do work as a sacrifice. The fruits of Kamayamana-karma are short live - “ अन्तवत्तु फलं तेषाम् ”; Pravritti based fruits lead only to repetitive trials and births “ श्रीणे पुण्ये मर्त्यलोकं विशन्ति ” Love & hatred are bound to arise towards the objects of sense - let none come under the sway, for attachments are his enemies. Hence work without attachment, for a man who does his work without attachment attains the supreme One

“ इन्द्रियस्येन्द्रियस्थार्थे रागद्वेषौ व्यवस्थितौ ।
तयोर्न वशमागच्छेत्तो द्यास्य परिपन्थिनौ ॥
तस्मादसक्तः सततं कार्यं कर्म समाचर ।
असक्तो ह्याचरन् कर्म परमान्पोति पुरुषः ॥

Thus, duty discharged with detachment is destined to be the real duty. Such people are liberated

echoes the Kathopanishad :-

“ यदा सर्वे प्रमुच्यन्ते कामा ये अस्य हृदिश्रिताः ।
अथ मर्त्योऽमृतो भवत्यत्र ब्रम्ह समश्नुते ॥

(When a man does his duty but all desires clinging to his heart fall off, then a mortal becomes immortal, he teaches the Supreme here itself.)

Renunciation of the results of action, is Karma-phala-tyaga. Work for work's sake, is the sacrifice referred to in Karmayoga. The greatness of an ascetic, a Sanyasi, lies in the fact that he has not only renounced the fruits of action but the world itself. The Mundaka-Upanishad states :-

“ नायमात्मा ब्रह्महीनेन लभ्यो
न च प्रमादात्तपसो वाऽप्यलिङ्ग्यते ।
एतैरुपायैर्यतते यस्तु बिद्धां -
स्तस्यैव आत्मा विशते ब्रह्मधाम ॥

(The Supreme Self is not attained by one devoid of strength, nor through delusion, nor through knowledge unassociated with monasticism).

Some savants feel that external renunciation is essential. Even Kalidasa says -

“ शैशवेऽभ्यस्त विद्यानां यौवने विषयैषिणाम् ।
बाधर्दके मुनिवृत्तिनां योगेनान्ते तनुत्यजाम् ॥

(Childhood is meant for studies, youth for materialistic pursuits, middle age for detachment and old age for formal renunciation).

To a Karmayogi, who becomes an Immortal here itself, as laid down by the Kathopanishad, formal renunciation is not compulsory. The Bhagavad-Gita states now Karmayogis like Janaka got liberated by work alone :-

“ कर्मणैव हि संसिद्धिमास्थिता जनकादयः ।
लोकसङ्ग्रहमेवापि सम्पश्यन् कुतुम्हसि ॥

In the Bhagavatha, the Lord calls upon Priyavrata not to renounce but to lead the life of a Grihastha, controlling his senses, doing his duties, acquiring knowledge :-

“ जितेन्द्रियस्यात्मरतेर्बन्धस्य
गृहाश्रमं किन्तु करोत्यवद्यम् ।

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A WELL WISHER

A journey of a thousand miles begins with a step.

Old Proverb

Abhinavagupta says that men of true wisdom and experience get liberated, whatever their Asrama is. Our Smritis state -

“ तत्त्वज्ञानिनां सर्वेष्वश्रमेषु मुक्तिरिति स्मार्तेषु श्रतौ च । ”

Badarayana, the founder-father of Vedantic philosophy, the author of the Bhagavad-Gita, of the BrahmaSutra, has followed the time-honoured principle of leading a student from the lower truth to the higher truth. In Chapter II of the Bhagavad-Gita he declares :-

“ कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।

(Work alone, thou art entitled to, not to its fruit)

“ कर्मजं बुद्धियुता हि फलं त्यक्ता मनीषिणः ।

(People of even mind give up the fruits of action)

This forms the Poorvapaksha, the hypothesis of Karmayoga. In Chapter III, he dwells in detail on the Sadhanas, the means, to attain Siddhi liberation, by Karmayoga. He emphasises the need to duty for duty's sake and condemns inactivity. He clearly mentions that a Karmayogi can attain self-realisation by Karmayoga alone. In Chapter IV of the Bhagavad-Gita, he states :-

“ यस्य सर्वे समारम्भा कामसङ्कल्पवर्जिताः ।

ज्ञानाग्निदग्धकर्माणां तमाहुः पण्डितं बुधाः ॥

(He whose undertakings are free from desire, him the wise men call a sage.)

This is the Uttarapaksha, or Amarapaksha, the inference. The suprememessage, the substance of Karmayoga, Gita's great contribution to religious thought and metaphysical analysis is, “ NEVER DESIST FROM DOING YOUR DUTY; WHAT IS NEEDED IS RENUNCIATION IN WORK NOT RENUNCIATION OF WORK. ” Vyasa Badarayana, concludes the chapter on Karmayoga by stating :-

“ श्रेयान् स्वधर्मो विगुणः परधर्मात् स्वनुष्ठितात् ।

स्वधर्मो निघ्नं श्रेया परधर्मो भयावहः ॥

(Better it is to be in one's own law (duty) though imperfectly done, than in another's law, carried out perfectly).

The practical utilitarian value of Karmayoga cannot be overemphasised. Practice of the karmayogic tenets, in everyday life, facilitates the issue, degree of morality and persons official conduct, better management of Organisations and best tranquillity in communities and in societies. Spinoza stated, “vincit, que se vincit,” meaning he who conquers himself, conquers all. Like obedience is the art of governing Karmayoga is the art of better personal and public management.

Commentators of the Bhagavad - Gita accept that liberation, self - realisation, can be attained through three paths, all leading to the same goal. They are the path of Knowledge, Gnana-Marga, the path of devotion, Bhakti-Marga and the path of service, Karma-Marga.

Sankaracharya, the greatest of all commentators, is an exponent of the Gnana-marga. Ramanujacharya Madhvacharya Nimbarka and Vallabhacharya espouse the cause of Bhakti-Marga. It was in Maharashtra, that the staunchest advocate of karma-Marga, of Karma-yoga that great commentator of present day's Lokamanya Tilak was born. His views influenced another Karmayogi, he was probably, the spiritual Guru of the father of our nation, Mahatma Gandhi. It is therefore a matter of gratification that Karmayoga is accorded its rightful place in the Geeta -Gnana-Yagna to be conducted at Khopoli, in Maharashtra, the land of Lokamanya.

“ सर्वोपनिषदो गावो दोग्धा गोपालनन्दनः ।

पार्थोवत्स सुधीर्माक्ता दुग्धं गोतामृतं महत् ॥

Birth is the Consequence of Kama (Lust, desire). Death is the Consequence of Kala (time, the Lapse of time). The god of desire (Kama) was reduced to ashes by Siva. The god of time is Kala or Yama. He has subdued by Siva. So, one has to Surrender to Siva (god) is one has to escape the Consequences of these two fatal forces. If between Kama and Kala, you take refuge in Rama then you can escape the rigour. For Rama is the Atma and Atma has no Kama and is unaffected by Kala.

INTRODUCTION

Human beings are often described as rational animals or as sentient bipeds. Once the animal in human beings is satisfied by the provision of certain biological and psychological needs, the rational part, the sentient part gets an opportunity to rise to, evolve to higher intellectual cum spiritual levels.

Man does not live by bread alone. The inscription at the entrance to the Oracle at Delphi read, "Man, know thyself!". Some may be conversant with this oracular inscription; how many are aware of the upanishadic dictum "*Tat tvam asi*" – "That thou art!" Man is not the master of all that he surveys – he has no control even to condition natural forces – as can be seen from the grim catastrophe of Gujarat. There are forces, perhaps eventually controlled by one Supreme Power – beyond human control. The inter-relation between humans and the Superhuman Power is the object of intellectual analysis; the subject that engages human thought when it rises to such an intellectual niveau.

The study of that inter-relation is generally called Philosophy. I would prefer using the word "*Darshana*", instead. Indian systems of philosophy developed not only as a result of intellectual speculation, but also from mystic intuition. In most of our systems, mysticism and analysis go in tandem. "*Darshana*" implies "seeing" – rather, careful scrutiny. The topics encompassing an Indian philosophical system or *Darshana*, can be generally classified into four categories :-

- i) The natures and existence of a Supreme Power, of humanity and of the physical world and their relationship – this can be concisely called "*Metaphysics*".
- ii) Identification of categories or units regarded as everlasting or ultimate; those with natural emergence and permanency – this is known as "*Ontology*".
- iii) Scriptural support of the salient and basic theories of a system of Philosophy – called in India as "*Pramana*" or proof.
- iv) The goal of human existence, the Doctrine of Liberation or Salvation and the way of attaining Liberation or Salvation – called *Mumukshatwa*.

We have, at this stage, distinguish between the terms – Religion and Philosophy. A religion will have appendices like social conduct, morality and ritualistic observations. Philosophy is essentially dissociated from these three facets.

Divergent views and differential analysis have culminated in a multiplicity of Darshanās, or schools of philosophy. The greatness of Indian ethos is that it accommodates divergent, opposite or even mutually contradictory systems. The first point to be cognised is the trifurcation of philosophy in India into theistic, atheistic and agnostic groups. Aasthika schools accept the existence, if not supremacy of a Superhuman Power, generally called God. Naasthika schools are those which deny the existence of God. Shoonyaavaada neither accepts the existence of God nor denies such existence.

Theistic or Aasthika schools can be bifurcated further :-

- i) Schools which accept the authority of the Vedas.
- ii) Schools which do not accept the authority of the Vedas.

Aasthika oriented schools, barring some, are epicentrically evolved with the "*Prasthaana-traya*" scriptures – the Brahma-Sootras, the Bhagavad-Gita and the Upanishads at the nucleus. Upanishads are regarded as the quintessence of Vedic teaching; they constitute the last part of Vedic literature. The term "*Vedanta*" means end or essence of the Vedas and this is generally held synonymous with the Upanishads. Hence, the name "*Vedanta*" for Indian theistic philosophy.

We have to digress now into some high fundamental philosophy. The theistic thought that acknowledges God – need not per-se, accept attributes, if any, of God. That God is one without a second – "*Sad eva somyedamidamagram aasid ekam eva adwiteeyam*" – is misinterpreted by persons of limited cognisance as one with attributes by virtue of erroneous cognition – Anirvachaneeya Khyati. Conventional examples are the perception of the snake in the rope or silver in moonlight. Followers of this group believe that humans, who are none but the Truth in a transitory state (Samsaari) are enveloped by ignorance (Avidya). Liberation is when the Truth about Brahman, the Supreme One is realised through application of intelligence and "*Gnana*" – real knowledge is obtained. They are Gnana-Maargis.

Another group accepts the attributes of God and states that Liberation is spiritual union with God, which beyond efforts by the aspirant, requires Divine grace. They have firm faith in devotion or Bhakti and are known as Bhakti-Maargis.

Devotion or Faith is the keystone for Bhakti Marga. Faith, it is said, can move mountains; can change destiny. A devotee has faith which is absolute, even in vicissitude. His faith may not be acceptable to others. In India, tolerance is a duty – not a concession. Respect of someone else's faith is virtually an ingrained habit. Bhakti-Marga has different types of faith. We find a Shloka in Padma Purana:

*"Shaivamcha Vaishnavam Shaaktam, Kowmaram Vainayakam tataah.
Skandhamcha Bhakti Margascha Darshanaani shadevahi".*

The six paths of Bhakti Marga, the six Darshanas, the Shanmataas are *Shaiva* (worship of Shiva), *Vaishnava* (worship of Vishnu), *Shaakta* (worship of Shakti), *Kowmaara* (worship of Kumara), *Gaanaapatya* (worship of Ganapati) and *Sowra* (worship of Soorya). Of these, Sowra and Kowmaara are virtually extinct. Gaanaapatya is limited to certain areas. Shaakta is practiced widely. Shaiva and Vaishnava cults have a larger following.

VAISHNAVISM

When our forefathers were deifying natural forces in the Rig Vedic period, Vishnu was a cognised entity; *"Shanno Mitrah sham Varunaha, shanno bhavat Aryamaa, shanno Indro Bruhaspatihi, shanno Vishnuhu Urukramaha, namo Brahmane"*. Vishnu was perceived, as Urukramah, the One with the great stride, as Trivikrama. The best depictions of Urukrama can be seen in Ellora and Pattadakal. Vishnu or Narayana was regarded as omnipresent, as One who pervades the Universe – *"Vishwatah paramam nityam, vishwam Naraayanagum harim. Vishwamevetah purushah tad vishwam upajeevati"*. In course of time, Vishnu came to be regarded as the Ultimate Goal – *"Tad Vishnoh paramam padagum sadaa pashyanti Soorayaha – Vishnor yat paramam padam"*.

The term "Vishnu" means all-pervading, Worship of Vishnu is Vaishnavism. The Panini Sootras extoll the greatness of Vishnu or Vasudeva. Inscriptions dating to the 3rd Century B.C., found at Kohandi in Gujarat and another set of edicts found at Nanaghat in Rajasthan dating to 1st Century B.C. show that the worship of Krishna and Balarama was prevalent in those areas over 2000 – 2300 years back. Those were the heydays of Buddhism; yet Vaishnavism was in vogue.

Vaishnavism, in the South, was of a different variety. Tolkaappiyam, dating atleast to 3rd Century B.C., has a verse:

*"Maayon meya kaadurai ulagamum
Cheyon meya maivarai ulagamum
Vendan meya teempunal ulagamum
Varunan meya perumanal ulagamum"*

A country was sub-divided on ecological lines. Forest-land (called Mullai or kaadu-urai) had Vishnu as the Guardian. Hilly tracts (called Kurinji or maivarai) had Subramania as the Guardian. Cultivable flat-land, fertile agrarian land (called Marudam or teempunai) had Indra as the Guardian and seashore tracts (called Neidal or perumanal) had Varuna as the Guardian. The fifth group was desert land (called Paalai) had Soorya and Bhagavati as Guardians. The epic, Silappadigaaram, by Ilango Adiagal, describes at length, the celebration of the Indra – festival at Kaveripoompattinam (now known as Poompuhaar), where the Kaveri conjoins the sea. The Silappadigaram has passages on Vishnu, depicted as renditions of the Yadava tribe located near Madurai.

Krishna – worship was quite popular in the South India. The concept of Krishna's consort, in South India, was not Rukmini, Sathyabama or Radha – but an ethnic South India girl called Pinnai or Nappinnai. The divine-damsel, Andal or Goda-Devi, has made references to Nappinnai in her Tiruppaavai:-

- *"kottalar poonguzhal Nappinnai kongai mel"*
- *Sepenna menmulaich Chevvai sirumarungal Nappinnai nangaai tiruve tuzhil ezhai"*

Vishnuchitta has also sung thus.

"Pinnai manaalanai Peril kidandaanai".

Of course, Vishnuchitta, Parankusha and Parakala have referred to Rukmini, as well.

The point to be emphasised, at this stage, was that Vaishnavism was indigenous to ancient Dravidianism.

Freedom of philosophic thought and worship was permitted and practiced in days bygone. The Chera, Pandya and Pallava dynasties had some kings who were Shaivaite and some who were Vaishnavite.

All major philosophers barring Adi-Shankara, were all oriented towards Vaishnavism, despite differences in metaphysical concepts. They were, Ramanuja (1017 – 1137), Nimbarka (1217 – 1286), Maadhva (1238 – 1317), Vallabha (1479 – 1532) and Chaityanya (1485 – 1533). This fact is inadequately appreciated.

The Bhagavata-Purana refers to a special – Gopi liked by Krishna but does not mention Radha by name. In North Indian Vaishnavism, we can only find Radha – Krishna – not *"Rukmini Sathyabaamaabhyaam sahitaam Krishnam aashraye"*. Radha has been referred to in the Brahma-Vaivarta Purana and the credit for Radha's attaining such exalted status can be ascribed to Vallabha. The Pushti-Marga saints and poets like Soordas, Narayandas and Keshevadas spread the Radha-Krishna cult, far and wide. It was taken up later by Chaitanya and made famous by Jayadeva, in the Geeta-Govinda. Geeta-Govinda came to peninsular India when Krishnadeva of Vijayanagar married a Kalinga Princess and with it came, Radha-Krishna worship. The fact of acceptance of Radha-Krishna in South India, by the 16th Century A.D. can be visualised from the Vachana of our Acharya Manavala Mahamuni, in a shloka:

"Radha sangahah nibhata manasah, Rajagopalam ide".

Mention has to be made of the saint Narsi-Mehta, of Gujarat, who preceded Vallabha. His faith was so firm – when informed of the death of his wife and children by small-pox, it is said that his reaction was: *"bhaloon thayoon baaki jhanjhaal, sukhi bhajsoon Shri Gopal"*. (Thank God that I have been saved of unknown and residual domestic problems; I can now meditate on Shri Gopal at peace). It is Narsi Mehta who gave the humanitarian-stamp on Vaishnavism. He was the pioneer in establishing a casteless Vaishnavite cult; perhaps a counterpart of Basavanna. Many of you have heard his hymn:

*"Para duhke upakaar kare toye, pan abhimaan na aaye re
Sakal lok maa sahune vande, ninda na kare jeeni re
Vaach kaach man nischal raakhe, paar jan kaaj na keli re
Vaishnav jan to tene kahiye, je, peer paraayi jane re".*

It would be gross negligence if no reference is made to the Vaishnavism of the Madhva-Sampradaya. This group flourished from the 13th to the 18th Century and held sway over South India. We should not forget one of the tributes by Purandara Dasa to Madhvacharya:

*"Vaishnava agraganyano, sanchitaagra punyano
Deva varenyano, deva sharanyano
Madhva shastrava rachisidano, sad Vaishnavara salehidana
Udupi Krishnana nilisidano, Shri Purandara Vitthalage daasano
Entha balavantano, kurtiya sujaatano
Bharatige kaantano, nithya Shreemanthano".*

The Dasa-Koota, or Haridasa Sampradaya's contribution to the integrity and unity of the nation cannot be overemphasised. The role of Purandara Dasa requires fundamental reassessment – based on the Kamalapur inscriptions and his own compositions. He was the Chief of Intelligence of the Vijayanagar empire and the Haridasa movement, under his stewardship was the solitary and singular factor that kept the populace alert and united. It is established that Purandara Dasa's differences with Achyuta Raya III led to his "Praayopavesha" at Hampi on Pausa Amavasya of 1565 A.D. Exactly six months later, on Aashada Amavasya, the Bahamani Sultanate conquered the Vijayanagar empire, emerging victorious at the battle of Talikota. Anyone who has visited Hampi can appreciate the great betrayal. It is indeed, a matter of deep regret, that the Haridasa movement waned out about 150 years back and that nowadays we come across only dimunitised remnants.

The Cholas were staunch Shaivaites and some kings like Prantaka III were fanatics. His persecution of Vaishnavites, which led to the exile of Ramanuja, is well known. It is the Southern part of Karnataka, the Hoysala domain, that provided shelter and refuge for the Vaishnavites-in-exile. Such nobility can never be forgotten; gratitude has to be expressed, even nowadays.

The conversion of Bitti Deva to Vishnuvardhana and the story of the noble queen Shantala Devi is a landmark in Vaishnavite history. Vaishnavism is historically associated with locations like Salagrama, Satyakala (Sattagal), Tirumukhoodalu Narsipur, Tondannoor and Melkote, of this region.

Ramanuja, our Acharya, must be viewed as the pioneer who gave a firm base to Vishishtaadwaita and to Vaishnavism. He was perhaps the brightest star in the Vaishnavite firmament. Yet, we should not forget the fact that both Vishishtaadwaita and Vaishnavism existed before his time. Yamunacharya and Nathamuni were his predecesors. Vishishta-Adwaita philosophy dates back to the time of the Bodhyana-Vritti and the Pancharatra Agama, famous for the Gnaana_Kaanda. In his commentary, the Basya on Brahma-Sootras, Sankara is critical of the line of thought that was later called as Vishishtaadwaita. Ramanyjaacharya, formulared and formalised the Vishishtaadwaita – based Bhakti-Marga, incorrectly dubbed as Shri-Vaishnavism. Ramanuja was a noble-soul who did not shirk sacrificing himself for the emancipation of humanity. Let us recall his prayer:

*"Shruti shirasi videepte Brahmanih Shrinivase
Bhavatu mama parasmin shemushi bhaktiroopah"*

He prays that all his knowledge be transformed into Bhakti. Similarly, God grant us Grace and Faith in Vaishnavism.

VISHNUCHITTA VAIBHAVA

In this ephemeral world, nothing remains static, nothing remains stagnant, as stagnancy leads to decay and decay, to destruction. Morality, spirituality, humane values and adherence to the prescribed path – Dharma change from time to time and follow a sinusoidal pattern – which is in this era, is said to be with diminishing amplitudes and longer durations. It is not a casual statement that Lord Krishna made in the Bhagwad – Gita:

"Yada yadahi dharmasya glanirbhavati Bharatha
Abhyutthanam adharmasya tad aatmaanaam srujaamyaham"

In the past, He used to incarnate, take Avataaras, Vibhava Roopas, for the amelioration of Dharma. It is said that in the Kali Yuga, there will be no incarnations until the Kalki – Avataar. We should cognise the correct interpretation of the words "aatmaanam srujaamyaham" – "I cause or create the appearance of an Aatman, a noble soul – who will appear on the earth to uplift Dharma". In Vishishtadvaitic Vaishnavism, we have twelve saints, twelve apostles, who are regarded as incarnations sent by the Lord to uplift Dharma. They are called Azhwars. The title "Aazhwar" stems from the word "Aazh" – which means deep, implying thereby, that they were persons who had dived deep into the ocean of Bhakti and served to emancipate mankind through their thoughts, deeds, actions and preachings. These twelve Azhwars were and are regarded as incarnations of Shankha, Chakra, Gada, Sankha, Nandaka, Vanamala, Srivatsa, Kausthuba and also as those of Nityassoris (everlasting liberated residents of Vaikuntha) like Bhoomi Devi, Vishwakshena, Garuda and Kumuda. A noble concept indeed, emphasising the inseparable companions or servants also participate in the effort to save Dharma.

The Azhwars have narrated their spiritual experiences – from simplistic statements to hyper-mystical musings. The compendium of their sayings, their songs, comprising of four-thousand verses, is called "Naalaayira Divya Prabandha" or the "Divine Four thousand verses". The Ramanuja – Sampradaya accords to the Divya-Prabandha, a status comparable with, if not higher than that of the Upanishads and the Bhagavad-Gita. These verses also go by the name – "Dramidopanishad" or as the "Dravidian Upanishads". They are also regarded as the rendition of Vedas in Tamil – as can be seen from the expression – "Vedam Tamizh sheida Maaran".

As usual, we have been fed with apocryphal incidents, miraculous occurrences and hyperbolic inaccuracies that thwart an analytical appreciation of the greatness and the contribution of these great saints and savants of Vaishnavism. For example, tradition holds that the first four of these Azhwars were born and lived in the Dwapara Yuga – before the onset of the Kali Yuga. Almanacs state that the current year is 5102 of the Kali Yuga. This implies that these four Azhwars lived 3000 B.C. or earlier. There is a verse by Bhaktisara, the fourth of the Azhwars, with the words:

"Ariyaar Shamanar ayartaar Bauddhar
Shiriyaaar Shivappattar cheppil
Veriyaaya Madhavanai Malavanai Maayavanai etraadaar
Eenavar aadalaal indru"

The Jains (Shamanas) do not know, the Buddhists (Bauddhas) do not realise, the petty-minded Shaivaites will not state the truth – which is that those who do not sing the Glory of Madhava are indeed inferior mortals. How could have Bhaktisaara have used the words Bauddha or Shamana, if he lived 3000 B.C. or earlier? It is quite obvious that the Azhwars belonged to the post-Buddha or post-Mahavir period only. This is one of several such anachronistic examples.

The impact of Buddhism to a great extent and that of Jainism to a lesser extent was so profound that Hinduism of those days – heavily oriented towards ritualistic observance and caste-oriented restrictions, Varnashrama, was virtually wiped off. Seers and saints of the post-Buddhist era wanted a more humane, more appealing façade for religion and they unhesitatingly opted in favour of Bhakti-Maarga, the path of devotion, which could be easily traversed by all faithful, rather than Gnaana-Marga, which was open only to hyper-intellectuals. This was the era of spiritual resurrection, an age to reach common-folk. This was the mission of the Shaivaite Nayanmaars and Vaishnavite Azhwars – to spread the gospels of faith and love, to carry the message that God was not impersonal and to stress the fact that liberation was attainable by all living creatures. The Nayanmaars and the Azhwars laid the foundation, on which philosophers like Shankara Ramanuja and Madhwa built the metaphysical edifices – only whereafter it heralded the renaissance of religion called Hinduism. This is the primary point to be appreciated in respect of the contribution by the Azhwars. Let us pause to pence on what Manavala Mahamuni has sung, in this regard:

"Azhwaargal vaazhi aruliccheyal vazhi"

Glory be unto the Azhwars and to their graceful utterances.

Vishnuchitta, also known as Peria Azhwar or Periazhwar, is one of the twelve Azhwars. The chronology given in the Guru Parampara lists him as the eighth Azhwar in the pantheon of twelve Azhwars. Both Vedanta Desika (in the Prabandhasara) and Manavala Mahamuni (in the Upadesharatnamala) agree to the chronology. However, there are some historical and etymological inconsistencies – which we shall ignore, for the present and duly accept the views given in the Guru Parampara.

Villi and Kantha were two brothers, tribal chieftains, living in the Southern tracts of the Western Ghats. Villi had a dream, in which Vishnu commanded him to clear the forests at the foot-hills and establish a new town. God also indicated the location of a treasure in a cave – which was guarded by a tiger. The younger brother, Kantha lost his life in acquiring the treasure but Villi overpowered the tiger, obtained the treasure and carried out the command of God. The new town established by Villi was named "Sri Villi Puttur" or as Puduvali. He also constructed the temple of Vata-patra-Shayee in the new town, on the Northern side. Hence, the presiding Deity of Sri Villiputtur was called Vada-perum-Kovil-Udaiyaan or as the Lord of the Northern Temple. An edict found in the side-wall of the Chakratazhwar shrine at Srivilliputtur relates to the establishment of the temple and the date of construction of the temple works out to 646 A.D.

Villi, the Chief, induced Brahmins from Chola Desa to come down and settle in Srivilliputtur and some Puras-Shika (fore-lock) Brahmin families did migrate to Srivilliputtur. Srivilliputtur prospered and the tribal chieftain accepted the suzerainty of the Pandya King. Peace and prosperity prevailed.

Mukunda Bhatta was a descendent of one of the families which had settled down at Srivilliputtur and he married a lady called Padmavalli. They begot a son who was named Vishnuchitta. Vishnuchitta was born on the Ekadashi day of the Shukla Paksha, in Mithuna Masa, under the constellation Swati. Since he belonged to the Bhatta family, he was known also as Bhattarpiraan.

The Guru Parampara states that the Pandya King who ruled during Vishnuchitta's time was one Sri Vallabha. Pandyan epigraphics and edicts are unclear in respect of this Shri Vallabha. Even Vishnuchitta states that the Pandyan King's name of his time was Maaran:

"Konnavil koorvel konedu Maaran ten koodal kon
Tennan kondaadum ten Tirumalirumcholai malaiye"

Maaran is a titular name held by many Pandyan Kings and this data is inadequate to identify the ruler. However, we have other clues provided by Vishnuchitta himself:

"Kurugaada mannaraik koodu kalakki Venkaanidaich
Chirukaal neriye pokku vikkum chelvan ponmalai"

This verse relates to the conversion of the Pandya King to Vaishnavism. Another verse of Vishnuchitta provides a vital clue :

"Mannar maruga maittunan maarkkoru terin mel
Munnangu nindru mozhai ezhuvittavan malai
Konnavil koorvel konodu Maaran ten Koodarkkon
Tennan kondaadum ten Tirumalirum cholai malaiye"

The Pandyan prince coveted the hand of princess Bhoo Sundari, a lady of the Ganga dynasty. Some North Indian kings opposed this alliance. The Ganga dynasty princes, brothers of Bhoo-sundari, supported the alliance and fought along with the Pandya forces to defeat the enemies. The support provided by the Ganga princes is referred to by Vishnuchitta as "maittunan" or brother-in-law. Scholars and epigraphists have analysed inscriptions found at Velvikudi and at Chinnamannoor. The eminent literateur, Shri M. Raghava Iyengar, has identified the four Maarans referred to in these enscriptions and states that the Ganga dynasty episode relates to Rajasimha alias Nedunchadia Maaran, whose period of rulership dates to 830 – 867 A.D.

Another edict found at Nanguneri states :

"Paraantakan parama Vaishnavan taan aagi nindrilangu
manineenmudi nilamannava Nedunchadaiyan"

that in the seventeenth year of his reign, Nedunchadaiyan was converted to Vaishnavism, by Vishnuchitta. So, the conversion of the Pandyan king took place in 847 A.D. Vishnuchitta was his contemporary and was middle-aged, by then. Tradition and granthas hold that Vishnuchitta was born in the year Krodhana (of the Prabhavaadi Samvatsara scheme) on a Sunday. The details of birth tally when reckoned to the year 785 A.D. Nothing certain is known about Vishnuchitta's longevity. However, some incidents from extraneous sources indicate that he lived for about 83 years, wherefore, Vishnuchitta's period can be taken as 785 – 868 A.D.

We shall now delve to the issue of the conversion of the Pandyan king, to Vaishnavism. Nedunchadaiya Maaran used to go around the streets of Madurai at night, in disguise. Once, he met a saintly person, who told him thus :

"A wise man gathers the requisites for the night during day, for the four rainy months in the eight dry months and saves up the good deeds for after-life during his lifetime so that he can later, perceive the Truth".

This kindled the curiosity of Maaran. He decided to hold a symposium of scholars and offered a substantial prize to whosoever can establish the Truth, by argument. The temple at Sri Villiputtur was to be renovated and funds were required. Vishnuchitta proceeded from Srivilliputtur to Madurai, won the contest and the confidence of the Pandyan king and donated the proceeds for renovation.

The shloka customarily rendered prior to recitation of verses rendered by Vishnuchitta is:

"Gurumukham anateedyam prahaveedan asheshan
Narapati pari kluptum shulkam aadaadu kamaha
Shwashuvam amara vandyam Ranganaathasya saakshaat
Dwijakula tilakam tam Vishnuchittam namami"

This shloka appears superficially to be funnily worded but has deep import. It means as follows:

This person was one who never learnt the Vedas from a Guru; yet he desired to win the debate and acquire the prize offered by the King. He is the father-in-law of Lord Ranganatha, worshipped by all celestials. He is the jewel in the race of the twice-born; he is Vishnuchitta – whom I salute. It is ridiculous to construe a meaning that one who never formally learnt Vedas from a Guru is an adornment amongst Brahmins. The Shloka, in adoration of Vishnuchitta, cannot imply inadequacy of knowledge – or bravura to win a tough debate. 'Dwija' means twice born – meaning both Brahmins and birds. "Dwija-Kula Tilaka" means the jewel amongst birds – Garuda. Garuda is the embodiment of the Vedas. Recall Yamunacharya's expression "Vedaatma Vihageshwara". Garuda, the embodiment of Vedas, does not need formal teaching by a Guru. Garuda incarnated as Vishnuchitta – hence he needed no formal education of the Vedas. This is the real meaning of the Shloka.

The Pandyan king was indeed impressed so much by Vishnuchitta, that he organised a procession with Vishnuchitta seated on the royal elephant. As the procession wound its way, Lord Narayana along with Lakshmi, mounted on the Garuda gave Darshan to Vishnuchitta, who had faithfully carried out his command and established the supremacy of Vishnu. This incident is called "Paratva Nimayaa" and is re-enacted annually, at all major temples, on Vishnuchitta's birthday.

Vishnuchitta was so ecstatic that he just grabbed the bells on the royal elephant and heralded the presence of the Lord. It is for this reason that icons of Vishnuchitta have a pair of bells in the hand. Vishnuchitta was worried lest any evil-eye may fall on the Lord. Parental instincts motivated him to render a benediction on the Lord, beseeching timeless longevity for Lord Narayana:

"Pallaandu pallaandu pallaayirattaandu, palakoti nooru
aayiramum mallaanda tintol Manivamma, un shevadi
shevvi tirukkaappu"

This group of twelve songs is called "Tiruppallaandu". The "Naalaayira Divya Prabhandha" comprises of 24 groups, which are classified into four major groups. The first major group commences with this "Tiruppallaandu". In fact the Naalaayira itself starts with Tiruppallaandu. Vaishnavites are advised to render the Tiruppallaandu at the climax of daily rituals. The second verse:

"Adiyomodum ninnodum pirivindri aayiram pallaandu
Vadivaai nin vala maabinil vaazhgindra mangaiyum pallaandu"

is the first indication of Vishishtadwaitic concept - relating to the inseparable and everlasting relationship between the Brahman and the Jivan.

Shaivaite anthology has also a Tiruppallaandu, sung by Sendanaar. The Shaivaite Tiruppallaandu was rendered when the chariot of Lord Nataraja got bogged down in slush, in the streets of Chidambaram. It was rendered as ordained, with the specific purpose of lifting the chariot from entrapment. Vishnuchitta's Tiruppallaandu was a Nishkaama-Asheervachana, a selfless composition only in praise of the Lord. Such is the greatness of Vishnuchitta's Tiruppallaandu. The learned commentator, Shri. Periyaachchan Pillai opines that the Tiruppallaandu has the might to present in the hands of the reciting devotee, the entire paraloka - saadhana; like the proverbial hasta-aamalaka.

The second compendium of 473 verses are titled "Periazhwar Tirumozhi" and are verses rendered by Vishnuchitta. The famous Tamil poet Kamba, at the commencement of his epic, the vernacular Ramayana states:

"Taai tannai ariyaada kandru illai, tan kandrai aayum ariyum". Imagine a scenario where there are a thousand calves and one cow only. The cow will only feed its calf. Imagine the reverse - where there are a thousand cows and one calf only; the calf will make a bee-line straight to its mother. Kamba says that such is the relationship between Baghwan and the Bhakta. This natural unsullied maternal instinct is divine, is the most sublime form of affection. There were only three devotees who were fortunate to mentally transform themselves as the mother and to visualise the Supreme One as their child. They became Abhinava-Yashodas. They were Soordas, Purandara Dasa and Vishnuchitta. Needless to state that Vishnuchitta was the pioneer, as he preceded the other two.

Vishnuchitta narrates the birth of Keshava, Krishna, peculiarly under the Shravana star and the celebrations conducted all around. The next set of verses relate to a paadaadi kasha description of the child in the cradle. Another set pertains to the rocking of the cradle. We have to, at this juncture, cite Purandara Dasa's

"Shakataari Krishnayya jo ja, pralayadalli Vatapatrashayee jo jo
Bheeshmaka, Narada deva gandharvaru Dasharatha nandana Ramo jo jo, jo jo endu
Toogiddale Rangana, Yashode sagaradalli shayanana"

Though it may not be of much interest to Kannadigas, mention must be made of the fact that Vishnuchitta's verses, with this theme, are couched in a very special form of Tamil called Pillai-Tamizh. Expressions should be simple and colloquial, words common and the presentation should be audio-satisfactory – there should be laalitya in the Kaavya. Also, ten stages of growth of the child must be mentioned, with sub-stages. Vishnuchitta dwells on the "Ambuli-parva", the stage when the child likes the moon in the sky – and says that the moon need not hide behind the clouds out of jealousy. In the "shengeerai-parva", the stage when the child attempts to stand up – Vishnuchitta wonders as to why the Creator of the Universe has to do so much "prayaasa". There are verses on the "Shappani-parva" – unsteady walk. Then comes the "Accho parva", where the actions of the toddler kindle the love of the onlooker. We move on to the "Appoochhi Parva" where the child hides himself, cannot be found and later appears with a shout "Poochhi", startling the searcher. Compare this with:

"Kaashi peetambara kaiyali kolalu pooshide Srigandhamayya amma; desha deshada pushpa malaye darisida Vasudeva banda kaneerane amma. Amma ! nimma manegalalli namma Krishnana kaaneerane, amma, amma". The series of services are then narrated; bathing, dressing, bedecking with flowers, braiding hair etc. It would be onerous to go through each of these passages. Mention must be made that most of these verses are included in the "Nitya-Anusandhana" – verses that must be chanted daily, during pooja to the Lord. Vishnuchitta's version is fairly similar to :

"Gopiya bhaagyavidu, Shripati naa shishu roopili nalidu iruvudu.

Kadu muddu Rangana todeye melettuta
Jadaye henedu hoo mudisi bega
Bidade muttina sedaraleyanu
Sadagaridinda alankarisidavu

Nitya nirmalanige neera neredu
Tandetti todeylu ittu mole yutti
Muttu kottu balu bidandidaadisi
Arthayindalita toogidalu

Drishti taakinentu ittu vibhootiya
Thatteyolu alagaaratigala belegi
Thattina uppu bevu nivarisi
Tottilolu ittu taa boogidalu

Madhava jo Madhusoodhana jo jo
Yadavaraaya Shri Rangane jo
Aadi mooruti nanma Purandara Vitthalana
Aadarindali taa toogidalu."

The flowers commended by Vishnuchitta for bedecking the Lord are Champaka, Mallika, Padiri, Kamala, Punnaga, Kurugatti, iruvaatchi and Karumugai, Purandara Dasa takes a divergent view:

"Kamala mallige jaaji sampige kedige, Vimala ghante pancha vaadyangal ittu, amala pancha baksha parama annagal ittu, Kamalanaabhanu Siri Tulasi illada pooje, Ollano Hari kollano".

The Bala-kreedas of Krishna extolled are stealing of butter leading the cows to grazing, playing of the flute, upto his lifting the Govardhana Giri to protect his kinsmen. There are ten verses dealing with complaints from Gopis, in the same mould like Vaadiraja's presentation:

"Gopi ninna maganu bandu taapisida makkalaro
Kopisavyaalave neene Bhoopati endu.
Kandavara maneyolidanu pundatanava maaduvudu
Makkalembuvanu dindatanava maadidanu
Arunodayadi banda taruni ninage aliyanenda
Daralaakshiyara priya Siri Hayavadana banda"

The most important factor in Vishnu-Chitta Vaibhava is that he was the foster-father of Andal or Goda Devi, whom he found in the Nandavana he was tending to. All that we know about Vishnuchitta, prior to the debate at the Pandya court was that he was engaged in pushpa-kainkarya to Lord Vatapatrashayee, the presiding deity of the Srivilliputtur temple.

Collating some passages of both Vishnuchitta and Andal, it seems that the discovery of the child must have taken place a few years before the Pandyan – Court – incident. Some scholars like Prativaadi Bhayankaram Annangaracharya say that the Lord willed and enacted the Pandyan-Court story only to reveal the greatness of Vishnuchitta to the world. This incident was a forerunner, a catalyst to facilitate further denouncements like the Lord's marriage with Andal. Further, as a childless middle-aged person, Vishnuchitta may have longed for the Lord to appear as his child. Bhagavan did heed Vishnuchitta's wish – but in His own way. No mortal can have cent-per-cent fulfillment of wishes. So, the Lord granted Vishnuchitta, a baby, who was the incarnation of Bhooma Devi and later Himself became Vishnuchitta's son-in-law. This is the inscrutable way of dispensation of justice by the Lord.

Vishnuchitta, at some stage of his life, perhaps pre-middle-age, had taken a long-pilgrimage, including several shrines in North India. His verses refer to 19 Divyadeshas; rather, 19 Kshetras are graced by his Mangalaashasana. Two of these nineteen are the mythical Ksheerasagara – "Tiruppaarkadal" and the ultimate destination, Vaikuntha. The remaining seventeen are the southernmost Kshetra Tirukkurugudi (Vamana Kshetra), Tirukkghoshtiyor (Ghostipura), Srivilliputtur, Tirumaalirumcholai (Azhagar Kovil), Sri Rangam, Tiruvellarai (Shwetaadri), Tirupernagar (Koviladi), Tirukkudandai (Kumbakonam), Tirukkannapuram (Krishna Mangala), Tiruvenkatam (Tirupati), Ayodhya, Devaprayag, Badrinath, Salagrama(in Nepal), Muttra, Gokula and Dwaraka.

Some scholars hold the view that Mangalaashasana does not imply that the singer visited the shrines. To counter this preposterous argument, we have proof in his verses itself. Vishnuchitta says:

"Kadalina kalangak kaduttizhi gangaik kandamenum katinagare" – which means that the roaring water of the Ganga at Devaprayag drowns the noise of the ocean. Anyone who has been to Devaprayag, will vouch for this – the noise and the current at the confluence of the Alakananda and the Mandakini at Devaprayag. Devaprayag is the last of five Prayagas in the Himalayas and it is only after the confluence at Devaprayag does the river get the name 'Ganga' – until then, the names are Alakananda, Bhagirati, Mandakini etc.. In each of the eleven verses dedicated to Devaprayag, there is a laudatory reference to Ganga. Vishnuchitta calls this Kshetra as "Em Purudottaman irukkai" – the residence of Purushottama. The temple found at the Sangam at Devaprayag is that of Maryada Purushottama – Shri Rama. How can graphic and factual details (including description of adjoining forests) be so perfect, without a visit? Further, in one verse, he lists out all Kshetras he visited, in North India:

"Vadadisai Madurai Saligramam Vaikuntam Tuvurai Ayoddhi, idamudai Badari idavagaiyudaiya em Purudottaman irukkai" – this means, in the North, there are the Kshetras Muttra, Saligrama, Dwaraks, Ayodhya, Badri, Devaprayag and above all – the ultimate Vaikuntha. This is a miniature travelogue. Vishnuchitta, perhaps, was the first of the twelve Azhwars to visit North Indian centres of pilgrimage. His predecessor Azhwars have not sung in praise of the above-cited Kshetras. Thus, he was a pioneer – he fostered national integration. The only question that arises is as to how Vishnuchitta did not visit any of the twentytwo Kshetras in Tondai Naadu – Pallava Desha, many of which were visited by earlier Azhwars.

The answer, perhaps, is that from Tiruvellarai, Vishnuchitta proceeded via Kongu Naadu – Salem and Dharmapuri to go via Chittoor, Chandragiri, to Tirupati. This proposition permits speculation that Vishnuchitta could have passed through or passed by the present-day location of Kempe Gowda's Benegaluru.

Vishnuchitta was not merely a Bhagavad-Bhakta but was a great Bhagavadha Bhakta too. He had great regard, it emerges from his verses, for a pious person called Selva Nambi, who was a resident of Ghoshtipura. In one verse, Vishnuchitta says "Naathanai Narasinganai navindrettuvaangal azhukkiya paada dhooli paduvadaal ivvulagam bhagyam sheydade" – this world is blessed by the Pada-Dhooli of Bhagavatas.

Vishnuchitta was a large hearted, simple devotee, who had a philosophical bent of mind but he did not practice or preach mysticism. One of his concluding verses does deserve special reference:

"Panikkadalil pallikolaip pazhagavittu, odi vandu en manak kadalul vaazha valla maaya manaala Nambi, tanikkadale, tanicchhudare, taniyulage endrendru-unakku idamaai irukka, ennai unakkurittu aakkinaye !". This means – Oh God, you are omnipresent, you pervade the entire Universe; you have a separate ocean as your resting place (Ksheerasagara), you have a separate world to reside (Vaikuntha), you have a separate plane to show your dazzling effluence (Soorya Mandala) – yet, you chose to come and stay in the ocean of my heart and to grace me !. When the Lord resides in one's heart, ego vanishes and self-realisation is attained. Compare this with:

"Olage noodi nimma hokkuva Parabhrama
Aliya beko hemma, tiliya beko Dharma
Iko nanma Swami, jagad Antaryaami".

Vishnuchitta was conferred the title "Periazhwar" "Dodda Azhwaru" subsequently, by Bhaktas. He was not the earliest Azhwar; nor is his output the biggest. His outpourings were personalised – there was no impersonal mysticism, normally expected of Yogis. He did not perform many miracles. He was content with the Nandavana Kainkarya. Why did he get the title "Periazhwar".

- (1) His service, Nandavana Kainkarya, was without any motive, it was Nishkaama Karma. So, he can be regarded as a Karma-Yogi.
- (2) Even at the highest moment of glory, when the Pandya king paraded him on the royal elephant, his thoughts were directed towards the Lord only, as he sang the "Tiruppallandu". This shows that he was totally devoid of Ahamkara and that he had surrendered himself to the Lord. He was a perfect Prapanna-Jana.
- (3) His heart can be called Nirmala-Hrudaya. His affection, Vaatsalys, towards the Lord was unsullied, unadulterated. His Bhagavad-Anubhava through Vaatsalya was full and finite, was Poomaanubhava. No other Azhwar was able to perceive the Lord in such a manner.
- (4) He was the foster-father of another person who herself is regarded as an Azhwar. His foster daughter, Andal, got married to Ranganatha. So, he is considered by Pamaraas as the father-in-law of Ranganatha.
- (5) Above all, his Paratva-Nimaya was perfect and complete. His faith in the supremacy of Vishnu was firm and unshakable :

"Aagama nigama puraanagalellavu
Yogi janagala pogalutire
Naaga shayana bhogi bhushana vandita
Bhagavataara priya, Purandara Vitthala
Hariye sarvottama, Hariye paradevate
Hari sarva Vishwa mayam jagat"

Hence, he does deserve, in every manner, the Upaadhi, the title "Periazhwar" – as confirmed by Manavala Mahamuni in the Upadesharatnamala.

This, ladies and gentlemen, is Vishnuchitta Vaibhava.

THE TIRUNEDUNTAANDAGAM OF TIRUMANGAI AZHWAR

Tirumangai Azhwar, also known as Parakala, may perhaps be regarded as the last of the Azhwars, in chronological sequence but is certainly rated as one of the foremost of the Vaishnavite apostles, the Azhwars, by virtue of his significant qualitative and quantitative contribution to the compendium of sacred hymns, the Naalayira Divya Prabandha. Academicians conduct a veritable run-off in respect of the highest contribution between Nammazhwar and Tirumangai Azhwar. While there is no difference in the output of Nammazhwar, pegged at 1296 verses, opinions differ in respect of Tirumangai Azhwar. Some scholars rate the output as 1414 verses, while the majority view is 1190, culminating in a difference of 234 verses. This difference is a result of divergent interpretations of regulations of Tamil grammar and poetry. Scholars of the minority consider two lines – a couplet, as one verse and postulate that two of Tirumangai Azhwar's works have $77 \frac{1}{2}$ and $148 \frac{1}{2}$ verses respectively; in reality, each work has to be counted only as two long verses. This explains the discrepancy of 224 verses, which is merely in count and not in availability or authenticity. Nevertheless, the pre-eminence of Tirumangai Azhwar is not a matter of dispute.

Nammazhwar's four works are regarded as the vernacular rendition of the four Vedas. Tirumangai Azhwar's output is categorised as six works and these are venerated as the Shad-Angas, six-constituents of the Vedas. Some equate these six works with the six Siddhantas – Sankhya, Yoga, Nyaya, Vaisheshika, Poorva Mimaamsa and Vedanta or Uttara Mimaamsa. The six works of Tirumangai Azhwar are Peria Tirumozhi (1134 verses), Tiruvezhukkootirukkai (1 verse), Peria Tirumadal (1 verse), Shiriya Tirumadal (1 verse), Tirukkuruntaandagam (20 verses) and Tiruneduntaandagam (30 verses).

Several factors motivate the choice of Tiruneduntaandagam. At the end of the Peria Tirumozhi, Parakala expresses spiritual diffidence through the expression that he feels like an "Aatrangaraiyin maram" – a tree on the banks of a river, which will be mercilessly washed away by the floods. In the "Tiruvezhukkootirukkai", he repents for usurious and sensual indulgence in his younger days and seeks the Lord's forgiveness, in vain. Venturing to do something radical, Parakala adopted the ancient (now defunct) ritual called Madal. Madal is a process where a man or a woman mounts a horse made of palm-fronds and declares at the junction of four streets, his or her love for a particular person. If the concerned person does not respond favourably, the person who performed the Madal ritual has to either go away in exile or commit suicide. Apparent failure led to Parakala's pilgrimage to various chins, where he cursed the Lord in his Vibhava form (idolatorous form) for not accepting his love. The Peria Tirumadal and the Shiriya Tirumadal deal with this subject – with Parakala in a Nayaki Bhava. The Tirukkuruntaandagam sung later, served as a spiritual palliative or antidote to Parakala. It is only when he sang the Tiruneduntaandagam, the subject matter of this presentation, that God granted him Grace and liberation. Thus, the Tiruneduntaandagam is the most result – oriented rendition of Tirumangai Azhwar. At the conclusion of this work, Parakala explicitly declares that he is blessed; so, this proposition is not a surmise, it is a recorded declaration.

The Tiruneduntaandagam has thirty verses which can be separated into three groups. Ten verses are devoted to the Immanence and Omnipotence of the Lord. Ten portray the grief of the "mother" of Parakala Nayaki, whose daughter has left her home to seek her Master. Ten verses depict the state of the Nayaki's mind, her efforts to send messages and emissaries to her Beloved and her ultimate union with her Lord. The poetic, semantic and spiritual fusion of three different thought processes is so magnificent, that this work by Parakala is par-excellence.

...2...

Appar or Tirunavukkarasar, sang Tandagams in praise of Shiva in the "Tiruttandagam", which is a gem in the necklace of Shaivite sacred hymnal literature, in Tamil. Tandagam is a sophisticated form of poetry and has two forms. The smaller form called "Kuruntandagam" is made up of verses with four lines each, with an Akshara count of 16 per line. Praasa norms have to be observed. The bigger form called "Neduntaandagam" is composed of verses with eight lines each and a minimum Akshara count of 26 per line, with similar Praasa conditions. The smaller Taandagam is like a Chatushpadi and the bigger like the Ashtapadi. Paraankusha (Nammazhwar) Parakala and Bhaktisaara were the literateurs – devotees amongst the Azhwars and it is their output that matches, work-to-work, the renditions and creations of the Shaivite saints. The Tiruneduntaandagam of Tirumangai Azhwar matches the Tiruttaandagam of Tiruvannukarasu. Hence, the importance.

It is said that while at Sri Rangam, Tirumangai Azhwar, rendered this composition during "Ekaanta" before Lord Ranganatha, who was so emotionally moved and pleased that he granted Azhwar any boon that he desired for. Tirumangai Azhwar sought permission to bring the idol of Nammazhwar from Azhwar Tirunagari to Sri Rangam and to conduct a twenty day festival when the Vedas and the Prabandhas of his predecessor Azhwars could be rendered, which boon, was duly granted. If this masterpiece, could emotionally stir Lord Ranganatha, it will have an impact on mortals who venture to understand.

In all Vaishnavite temples, even today, the twenty-one day Adhyayana Utsava starts with the recitation of the Tiruneduntaandagam on the Amavaasya day preceding Vaikuntha Ekaadashi. Such is the importance of this work.

The immanence, presence, of the Superhuman Power can be experienced – not seen. Recall the Vedic chant "Neelato yada madhyasta vidhyullekha iva bhaasura; neevara shookavattarvi peeta bassyatyanoopama tasyaah shikaayaah madhye Paramaatmaa vyavasthitaha". When we see a stroke of lighting, we undergo intense experience; yet we are unable to discern the points of start or end of the lightning. Experience of the Paramatma is similar. It is this imagery, this example, that is found at the commencement of the Tiruneduntaandagam – "Minnuruvai munnuruvil vedam naangai". One lamp, one deepa can be the source of luminescence for many other lamps that are subsequently lit. Similarly, Paramatma – that is knowledge personified, Gnaanamaya, is the primary lamp of knowledge that lit countless lamps. Parakala, by implication refers to the Upanishadic dictum:

"Yad aatma tatvai natu brahma tattvam, deepopaham aneka yukttah prapashyet – Ajam Dhruvam sarva tattvaih vishuddham; gnaatir Devaihi muchyate sarva paashow".

Parakala calls the Supreme One as "Vilakkoli", as "Deepa-prakasha", Lest we mistakenly interpret this example as multiplicity, as dualism, as Vyashti – Parakala clarifies forthwith "Tannuruvai ennuruvil nindra endai" – He who metamorphosised to the extent of appearing in my form – meaning thereby that He dwells in me. He is the Hamsa, the royal swan at the centre of the city with nine entrances – "Nava dwaare pure dehi hamse lolayate sati" (Kathopanishad). Parakala's wording is so subtle that the passage can be construed as superimposition of the Supreme form on me – paving the way for the redoubtable Sharcerika Mimaamsa concept of Ramanuja, the kerb-stone of vishishtaadwaita. The Supreme One is "pirappili", without birth and there is no question of its deaths "irappadarke onnadu" – it is Aadi-madhyanta rahita. The relationship between the Panchabhoota and the Lord is that akin to the relationship between beads and a thread of gold – "ponnuruvai mani uruvil bhootam aindai". The

Lord is without peer, without comparison, without equal, like "Sadeva somyedamidamagra aseeda ekam eva adwiteeyaam". This reminds us of:

I muddu, i mukhavu, i tanuvina kaanti
I baana, i billu, i bhaava, i neeti.
I damma, i Seete, i panda, i bhaagya
Yaava Devarige untu, mooru jagadolage

and also of

Avanige iva Rama, ivanige ava Rama
Avaniyolu bere roopa unthe
Lavamaaraddi asura janarella
Avaravar hodedaadi hataraagi hodaru

The Lord our God, is omnipresent – he manifests "Paar" (Earth), Neer (Water), Eri (heat), kaal (wind) and Vishumbu (Space) – the Panchabhootas. He is the essence of all spiritual faith and thought – he appears as divergent religions – "Pal veru shamayamumai parandu" – expanded into multiple forms and concepts. He appeared before us in three forms – one with a golden colour (Brahma), one with the colour of fire (Shiva) and one with the colour of the dark sea (Vishnu). Focus your faith on Him and Him alone – what is the need to tread ancillary and long-winding paths ?

Bedida varagala koduvalu taayi
Brahmana raani noduvanu
Aaduta paaduta eruta Basavana
Aanandadali nalidaaduvana
Shikarava kandenu: Purandara Vitthala
Hari Narayana dhyaanadali.

The great Vishnu, "Nedu Maal" is "Sheyan" – one who has unlimited Shreyas, one with endless fame. Each name is reflective of some divine attribute – "Yaani naamaani gownaani vikhyaataani mahaatmanah". Even Adi Shankara said "Aasya jaananto chid viktana mahatte Vishnoh sumatim bhajamahe". Yet, none can understand Him completely. None can expatiate exhaustively or write thoroughly about him – "Katturaiye yaar oruvar kangirppaare ?". If we wish to contemplate on Him, let us start with one attribute of His, says Parakala. He is "Tiruvadivu" – the abode of Tiru, Lakshmi. This is the recommended trait for dhyaana.

Smarane kaayola Prahladaana rakshisidda
Durula Hiranyanu karaluseelida
Shreesha Purandara Vitthala raayana
Srushtikodeyana mutti bhajisini
Hari smarane maado nirantara
Paragatike idu nirdhaara

...4...

He is the doyen amongst celestials – the Devaraaja – the Lord of Indra and Brahma. Like the creative aspect, the hymn of cosmic creation – "Purushassokta", where it is said "Paado asya vishwaa bhootaani, tripaadasya amrutam divi" – that what we can perceive is only a fourth of what was created – the other three parts are in eternity – we can see only a fraction of His Glory. "Yata vaacho nivartante, appraapya manasaah saha" – words do not reach Him and perhaps his full form is beyond the thought process. To simplify matters for us, He became the sound that is audible – both as Tamil and as Sanskrit. "sentiratta Tamizh osai vadashollaagi". This primordial divine audio – manifestation is capsulated in the Mantra. A mantra is that which uplifts your mind – "Manasaa traayati iti mantraha". Say you chosen Mantra and you will get to see Him – "mantirattaal maravaadu endrum vaazhudiyeel vaazhalaam mada nenjame", says Parakala:

Sakala vedagalige saaravenibha mantra
Mukti maargake moola mantra
Bhakti rasake omme battatoruva mantra
Sukha nidhi Purandara Vitthalana maha mantra.

His cosmic form is not beyond perception. It can be seen by Yogis and Gnaanis. His Vyugha form can be seen with lesser effort. His Avatars are cognisable easily. Even that effort is not required. For the sake of His devotees, He has come down to the earth and has taken the simple Arccha form, as a Moorti, in locations or towns of His choice – "Taan uganda urellam tan taal paadi". For the Bhakta, He has descended to the earth, like "Shri Vaikuntha viraktaaya, Swami Pushkarani tate". Parakala suggests start with this simple prescription, with the potential of progressive upward movement.

Alagiri indali banda, Swami Anjanagiriyaali ninda
Kola doodutdhavaniyadu Chenda
Namma Kundalaraaya Mukunda
Tirupati Venkataramana
Ninagetaake baaradu karuna.

Tirumangai Azhwar is undoubtedly, the widest travelled amongst the Azhwars. He has sung in praise of 86 of the 108 holy shrines, Divya Deshas. Starting from Tiruppittu in the Himalayas he has traversed right upto Tirukkurungudi in the South. It would be of interest to note that Kshetras which did not receive his praise are two in Chola Desha, ten in Pandya Desha, nine in Kerala and one in North India. Temples in Pandya and Kerala territories received more attention from Nammazhwar, which is to be noted.

Mumukshatwa is the desire, the craving for union that the Jeevatma has, in its pursuit for liberation. Recitation or chanting leads to concentration, partial perception. This blossoms into single-mindedness and later manifests as love. Such love is absolutely spiritual and not carnal. Tirumangai Azhwar now appears as a damsel, as Parakala Nayaki – who abandons her parents and leaves in search of her beloved Lord. Parakala Nayaki's mother laments the departure of her daughter. She used to wear only silken raiments here and she has now opted for sack cloth. She was fed on delicacies only here – she has decided to go and seek alms. She has to now subsist on tasteless fare and coarse grains :

Shri Ramana sadaa smarisuvaraagi
Guruvina bahorantavaraagi
Karakare samsara neeguvaraagi
Purandara Vitthalana Seviparaagi
Raagi tandira, bhihshake raagi tandira
Yogyaraagi bhogyaraagi bhaagyavantaraagi neevu.

Most of these verses are oriented to the Bhooloka-Vaikuntha, Sri Rangam. The Nayaki's mother wails that her daughter asks passers-by the way to Sri Rangam. The Nayaki's mental state is such that all that she can think of is "Padumanaabhana paada paduma madhupavemba madhukaravritti - adu baluchennadu".

The mother of the Nayaki narrates a parable, a story. The Nayaki once bought a talking-parrot, which unusually remained silent for a long time. No inducement could make the parrot talk. Surprisingly, one day, as the Nayaki started chanting Hari's name, the parrot joined in and started talking. Enquiries were made and it came to light that the parrot lived in a house of a Bhakta in a suburb of Kanchipura and that it was accustomed only to chanting the Lord's names. The Nayaki was envious of the parrot but felt proud of this prized possession. The Nayaki said :

"Valartadanaal payam petren varuga endru
madakkiliyai kai kooppi vananginaale" -

it is indeed my fortune to have brought you up, Oh lovely parrot ! I pay my respects to you, for thou art more noble than I. Have circumstances changed so drastically that my daughter has forgotten even this pet-parrot ? So wails the Mother. It would be apt, at this juncture, to cite a passage of Purandara Dasa's composition:

"Eshtu varnisali naa i muddu araginiya
hotteyolagirelu jagava nimbittu
Srishtisha Purandara Vitthalana nene nenedu
Mutti bhajisuvadu neevi muddu araginiya
Hari namadaraginiyu haarutide jagadi
Parama bhaagavataru baleya bisuvaru".

Continuing in a similar vein, we come across a verse where the beauty of the Lord has been described in a delectable manner. The Lord is dark-hued, He is "Kaarvannan". However his eyes, mouth, palms and feet are like a lotus - "Kannum vaayum kaittalamum adi inaiyum kamalavannam". Many will recall the shloka "Karaaravindena, padaaravindam, mukhaaravinde viniveshayantam". Muttuswami Dikshitar, the master-composer capsulated this concept into one word - padanayanaanakaranalina. The Mother of the Nayaki mentions the single-minded determination of her daughter to reach "Emberuman Tiruvarangam", Lord's Sri Rangam and in fact grudgingly acknowledges the steadfastness of her mind - "iduvandro niraivazhindaar nirkuvaare:..

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The Lord relents a bit on seeing the Nayaki's plight. He makes a brief appearance before her. Bewitched by His beauty, His resplendent countenance, the Nayaki had a glimpse of His face, his locks, his shoulder but bowed her head down out of natural reserve and timidity. She managed to see His feet. Doubts came to her mind as to whether the Person who appeared before her – "en munne nindraar" was her Lord or some other celestial Deity. Ere her doubts were removed, He vanished. She repents for her vacillation, her indecision – "avannam avar nilaimai kandum tozhi, avarai naam Devar endru anjinome". She tells her companion, her Sakhi, that her heart went into deep anguish and that she wished to cry out something like "Pogaadu irelo Ranga" – "Pulloorum kalva nee pogel". Faith has to be absolute, everlasting, implicit, open and unshakable. The slightest deficiency on any of these grounds will result only in failure; will never lead to success.

Contact had to be established with her Lord – but where is He ? She beseeches birds, bees, insects to reveal unto her if they chanced to see her Lord. At this juncture, it would be appropriate to cite a Vachana of Akka Mahadevi:

"Chilipili endu oduva giligalire – neevu kaanire, neevu kaanire
Saravetti paaduva kogilegalire – neevu kaanire, neevu kaanire
Eragi bandaaduva tumbigalira – neevu kaanire, neevu kaanire
Kola natadiyolu aaduva hamsagalira – neevu kaanire, neevu kaanire
Girigahvaradolagaaduva navilugalira – neevu kaanire, neevu kaanire
Channamallikaarjuna nellihanendu ballade – neevu helire, neevu helire

The Nayaki's Vipralamba Shringara is so agonising that she appears agitated; again to quote Akka Mahadevi, "Kalavalada mana tale kelagadudavva" – like a tax-collector knocking door to door. Disclosing the identity of her Lord, the Nayaki sends a direct emissary – a bee. The Braamara Sandesha was a failure; the bee never returned nor did the Lord appear. The Nayaki did analytical introspection and realised that it was her arrogance and intemperate nature that led her to do the unwarranted "Madal" ritual and to the consequent failure. Even when in exile, when on pilgrimage, she felt no repentance and instead, heaped abuses on her Lord. The fault, she realised, lay with her.

Desha desha tiruginaanu, aashaa baddhanaade Swaami
Daasanu naanallave, Jagadeesha Shreesha Srinivasa
Kandu janaga kelo, enna antarangadaaseyannu
Antaramillade paalisu, Shrikaantha Purandara Vitthala

Parakala Nayaki repents sincerely for her inadequacies and lapses and realises that sincerity in thought is by far superior to long-winded pilgrimage :

"Sakala teertha yabtraya maadidanta, nikhala punyada phalavu
Bhakuti poorvakavaagi bidadany dinadalli, prakata Purandara Vitthalana naamada
Smarane one saalade".

The Nayaki surrenders herself, body and soul, to the Lord – performs Saranaagati. Thereafter, a stork, a Baka, is sent as the second emissary – with the message that the Nayaki will patiently wait for His coming and that her faith will remain unshakable. The message is both positive and optimistic, centered around the supposition that the Lord will never let down a devotee who has surrendered unto Him (like Vibheeshana). Indeed, is not the Lord, a Bhaktavatsala ?

"Bhaktavatsalanemba birudu bekave
Yuktiyali ninnanta Devara naa kaane
Muktesha Purandara Vitthala Pandharaya
Muyyake muyyi teerittu, Jagadaya Vijaya sahaaya Pandharaya".

In contrast, Meerabai struck a highly pessimistic note, under a similar situation:

(mein to) agar chandan ki chitaa sajaoon
Apne haat jalaa jaa Jogi.
Bhayi bhasam raakh ki dheri
Apne ang lagaa jaa Jogi
Meera ren Prabhu Girdhar Naagar
Jot mein jot milaa jaa Jogi
Mat jaa, mat jaa, mat jaa, jogi".

Moved by compassion, the Lord appears and beckons the Nayaki. As the Nayaki, Tirumangai Azhwar leaves no doubt and states that the Lord did embrace her. She expresses her unbounded joy. However, at the conclusion, Azhwar clarifies that the entire episode is allegorical – how can there ever be any separation? Hinting that the Jeevaatma is forever associated with the Paramaatma, Tirumangai Azhwar declares that he obtained Divine Grace, without which liberation is impossible. Azhwar exclaims that "Nediyonai adi naayen ninaittittene" – a vile dog like me thought of His inestimable Person and He still granted me Grace!. In the very first verse, Azhwar mentions that the feet of the Lord are forever on his head and that he is protected. No ill will befall anyone protected by the Lord, is the concluding statement of Tirumangai Azhwar, in the Tiruneduntaandagam. Kabir has said, in similar fashion :

"Jaako raakhai Saayiyan, mari sakai nahin koi.
Baal na baanka kari sakai, jo jag vairee ho".

Literateurs and scholars of the Tamil language rate Tirumangai Azhwar as a prodigious poet, capable of several types of compositions. Tirumangai Azhwar was conferred the title "Naalu Kavip perumaal".

There is scant realisation in respect of the services rendered by Tirumangai Azhwar. He had a running feud with Buddhists and overcame them by argument, on many occasions. He stealthily removed gold idols from the Buddhist monastery at Nagapattinam and melted them to meet the renovation expenses of the Sri Rangam temple. Very few are aware of the fact that one of the perambulatory passages, Praakaara, of the Sri Rangam temple is named "Aalinaanadan Chutru" after Tirumangai Azhwar. He was, in early days, a petty chieftain under the Chola king, in charge of a territory called "Aali Naadu" (stretch east of Seerkazhi running southwards upto Poompuhaar). His infatuation for a woman called Kumudavalli had set a pre-condition that he should feed 1008 Vaishnavites daily. Misappropriating exchequer finances for this purpose, he suffered imprisonment (later in similar manner by Bhadrachala Ramdas). On becoming bankrupt, he took to thieving. His four assistants had funny names – Taaloodi (one who would blow away locks), Neermel nadappaan (one who could walk on water) Nizhalmidippaan (one who could stamp shadows), Purampulguvan (one who can move sideways). In Vaishnava Paribhaasha, thieving is called as "Tirumangai Azhwar kainkaryam". Lord Narayana decided to save Tirumangai Azhwar and conducted a mock-wedding and a fake "encounter"; the Lord whispered the Ashtaakshari Mantra into Parakala's ears and reformed him.

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This incident continues to be re-enacted every year, at Tirunagari, the native place of Tirumangai Azhwar, during the annual festival. It is scheduled for the 5th of April, this year.

It is a matter of regret that not much tangible evidence is available, in respect of this apostle. There is a reference to the Pallava king Parameshwara Varma, by Tirumangai Azhwar, which means that he was at best, a contemporary a Parameshwara Varma or that he lived after his time. Tirumangai Azhwar has visited the temple at Tiruvallikkeni, which was built by the Pallavas in the 7th Century A.D – inscriptions on the temple walls prove this. There is no concrete evidence on the date of renovation of the Sri Rangam temple; however, indirect references found near the Venugopala / Andal shrines of the Sri Rangam temple in Vijayanagar-era edicts, lead to an inference that renovation took place somewhere around 830 A.D. An inscription found at Rettai Tirupati, known earlier as Tolaivillimangalam, dating to 844 A.D shows that the idol of Nammazhwar used to stop over there, in the Tamil month of Maashi, when returning from Sri Rangam after the Adhyayana Utsava. Tirumangai Azhwar should have been alive, then. Hence, the era of Tirumangai Azhwar should have been the first part of the 9th Century A.D, extending to the latter half of the same century.

It is well established that towards the end of the 9th Century, social disintegration and political instability clouded peninsular India. The old hegemony faded out, being substituted by deficient and weak functionaries. The same fate overtook Shri-Vaishnavism. Tirumangai Azhwar is thus rated as the last of the Azhwars. Mere chronological seniority is not everything. Tirumangai Azhwar has a special niche in the Shri-Vaishnavite pantheon. Manavala Mahamuni's verse on Tirunagari is well known, where he says, "Is this not the place where Kaliyan (Tirumangai Azhwar) literally showed the spear and plucked the Ashtaakshari from the Lord" – "Ettezhuttu paritta idam". Disciples of Vedanta Desika, praise their Acharya as "Kaliyan urai kudikonda karuttudaiyon" – one who bears in mind, the words of Tirumangai Azhwar. Seldom do we see a saint with such a chequered career. Tirumangai Azhwar was a chieftain, administrator, marauder, robber, social-worker, spiritualist, linguist, poet, a widely-travelled person, warrior with guts, pragmatist and so on, all rolled into one. The quality of his compositions is so great, that it is said "Nenjugku irul kedi deepam, adangaa nedum piravi nanjugku nal amudam, Tamizha namnool turai anjukku aarana saaram, para shamaya panjukku analin pori, Parakalan panuvalgale" – meaning Parakala's pronouncements are like a lamp that dispels the darkness of ignorance, nectar to the poison of endless births and deaths, the essence of the Vedas and like fire to the cotton called other religions. Saintliness is seen in him, in tandem with valour. Hence, some icons of Parakala hold the spear and shield – instead of the customary "Anjali" oriented pose. He was the last beacon, the last ray before spiritual darkness set in for some time – which was later dispelled only by the advent of the Bhaskara called Ramanuja. We should pay sincere tribute to Tirumangai Azhwar :

"Kalayaami kalidhwamsam kavin loka Diwakaram
Yasyakopih prakaashopi aaoidyam nihatam tamaha".

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MYSTICISM OF MAARAN

The current era, Kali Kala, is much maligned – as it is the period when righteousness, Dharma, is at its lowest ebb. Devoid of observance of prescribed regulations, social order is said to be topsy-turvy :

"Hari smarane maaduvage kshayavaaguva Kaala
Parama paapigalige subheeksha kaala
Sthiravaada pativrateye pararu nindipa kaala
Dharayarige jaaregala kondaaduva kaala.

Upakaaramaadidare apakarisuva kaala
Sakalavanu tilidavage durbheekshe kaala
Pati sutaru embuvara nambalariyada kaala
Satayallavide bahu vipareeta kaala.

Dharmamaaduvage nirmoolamaaguva kaala
Karma paatakarige bahu sowkhya kaala
Nirmalaatmaka Siri Purandara Vitthalana
Marmadolu bhajisalarida kaalavaiyya

Satyavandarigidu kaalavalla
Dushtajanarigu subheekshe kaala".

This is one side of the coin, a pessimistic analysis. There is ground for optimism, if you look at the other side, as stated in Chapter 12, Discourse 3, Verses 51 and 52, of Shrimad Bhaagavata :

"Kalirdosha nidhe Rajan astihi eko mahaan gunaha
Keertanaa Deva Krishnasya mukta sangah param vrajet
Krite yad dhyaayato Vishnum, Tretaayaam yajato makhaihi
Dwaapare paricharyaayaam kalow tadwari keertanat".

The singular merit of the Kali period, which is the storehouse (Nidhi) of all evil, is that one secures release from all attachments merely by chanting the names and glories of Krishna and attains the Supreme – which facility was not available in earlier eras; in the Krita period one had to resort to absolute contemplation; in the Treta period one had to perform sacrifices and in the Dwapara period one had to adopt methods of formal worship.

The recommended means of liberation in the current era is the chanting of the Lord's name, devotion to the Lord. Shrimad Bhagavata had predicted the scenario which would be in vogue in the Kali period, in Chapter 11, Discourse 3, Verses 38 – 40.

"Kritaadishu prajaa rajan Kalaa vicchanti sambhavam
Kalow khalu bhavishyanti Naaraayana paraayanaaha
Kwachit Kwachit Mahaaraja Dravideeshu cha bhoorishaha
Tamraparni nadi yatra Kritamaala, Payaswini
Kaaveri cha mahaapunya prateechi cha Mahaanadi"

Oh king ! even those who lived in the earlier eras, seek rebirth in the Kali period. In the Kali era, you will find only a limited number of devotees of Narayana, whose numbers will however be large, in the Dravida territory. They will be found on the banks of the rivers Tamraparni, the Kritamala, the Payaswini (Palar), the very sacred Kaveri and to the west, on the banks of the Mahaanadi (Periyar).

Maaran, undoubtedly is the greatest Hari-Bhakta who was born on the banks of the Tamraparni, at Tirukkurugoor, now renamed as Azhwar – Tirunagari, after his advent. Kurugoor belonged to an area called Vazhudi-Nadu and was ruled by chieftains of the Velaala caste. It was a part of Dakshina Pandya Desha and the chieftains were subservient to the Pandyan king. Tirukkurugoor was founded by a Chieftain called Kuruganaar, named so, for his short physical stature. Inscriptions, epigraphs and folktales clearly give the lineage of the Vazhudi Nadu Chieftains. The sixth generation after the founder had a chieftain called Chakrapani, who is credited with having subjugated a brigand called Dundumaara. Seven generations preceding Maaran, our subject, are precisely defined.

CHAKRAPANI
|
ACCHUTAMAARAN
|
SENTAAMARAIAKKANNAR
|
SENKANNAR
|
PORKAARI MAARAAR
|
KAARI
|
MAARAN SADAGOPAN

Kaari-married a lady from Tiruvanparisaaram near Nagercoil and the couple were childless for a long time. Lord, Vishnu, Nambi of the hallowed temple of Tirukkurugudi blessed the couple and indicated that they would beget a son who would be a divine incarnation. Maaran was born to this couple.

A Sanskrit Shloka on his birth is as follows :

"Vaishaaketu Vishaakaayaam Kurugaapuri Kaarijam
Paandyadeshe Kalor aadow Shataarim Sainayabham bhaje"

He was born like Buddha, on the full moon day of the month of Vaishaka, under the constellation Vishakha, in Pandya Desha, as the incarnation of Vishwakshena – as "Sainyabha". 'Shatha' is a wind that gets into the human respiratory system and causes Avidya, ignorance. On birth, this child refused to inhale this Shatha and got angry when attacked by Shata. Hence, the name Shatha + Kopa = Shathakopa which is corrupted into Sadagopa.

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As usual, fables and tales emerge from this incident. This child is said to have done penance continuously for sixteen years without any sustenance by way of food or water, sitting under a tamarind tree ! The word "Kalor aadow" is also misinterpreted as "early in Kali era" to such an extent to say that Maaran was born on the fortythird day of the Kali era and regretted missing the presence of Lord Krishna on this earth by three days. This implies that Maaran's period dates back by 5100 years – to Ca.3000 B.C. This pre-supposition is ridiculous as Maaran, in his compositions, has referred to Buddhism and Jainism :

"Ihingittitta puraanattheerum Shamanarum Shakkiyarum
Valindu vaadam seiveerum matrum num Deivamum aagi nindran"

Unlike the observation made by Bhaktisaara, quoted on an earlier occasion, Maaran is by far secular and tolerant – as can be seen from his statement that the Shaivaites, Jains, Buddhists and Vaishnavas all refer to a common God. Further, historical evidence relating to Vazhudi Nadu shows that the Velaala Chieftains ruled from the 6th Century A.D for about two hundred years. As a tenth generation progeny, from the founder, Maaran must have been born in the 8th Century. Tradition holds that Maaran was born in the year "Pramaadi". In the pantheon of Azhwar-saints, he is, in chronological sequence, the sixth Azhwar. He is said to have been born on a Friday. These factors tally to the year 739 A.D. There is no dispute over the fact that he lived, like Jesus and Adi Shankara, for 32 years only. Hence, the logical inference would be to construe Maaran's period as 739 – 771 A.D.

In his compositions, Maaran has used the names Maaran Shatakopan (Sadagopan) and Kurugoor Shathakopan. It would be appropriate to disclose, at this stage, that Maaran is none else other than "Nammazhwar", who is highly venerated. Manavala Mahamuni ascribes the greatness of Shri Vaishnavism to the presence of "Namperumal, Nammazhwar, Nanjeeyar and Nampillai – enbavar awar avar tam etradalaal". In this cult, Maaran or Nammazhwar is second only to the Lord of Sri Ranga – The bhooloka vaikuntha – Namperumal – such is his greatness !

Nammazhwar's contribution to the sacred – four – thousand "Naalaayira Divya Prabandha" is 1296 hymns out of 4000 hymns – accounting for nearly one-third of the compendium. Quantity apart, the quality factor also veers towards Nammazhwar. The maximum output and the highest quality are credited to Maaran – Nammazhwar.

There is a parable relating to Agastya and Vishwakarma having mutually cursed each other. Agastya cursed Vishwakarma for having been denied an opportunity to witness Shiva's wedding with Parvati. Vishwakarma cursed that the language fostered by Agastya – Tamil – will never have the sanctity of the Vedas. Even today, scholars distinguish between classic and vernacular literature. When Agastya prayed to Vishnu for mitigation of Vishwakarma's curse, the Lord said that there will come a day, when the Vedas would be rendered in Tamil, after which only, it will attain equal status with the Devabhasha, Sanskrit. Manavala Mahamuni extolls the birth day of Nammazhwar as : "Eraar Vaikashi Vishaakattin etrattpa paaror ariyap pagargindren – sheeraarum vedam Tamizh sheida meiyyan ezhil Kurugai Naathan avataritta naal" – the day the seer of Kurugoor, who rendered the Vedas in Tamil, was born. If Tulsidas, Potana, Ranganatha, Kamba, Vemana and Ezhuttachhan be glorified for their vernacular versions of Itihaasaas and Puraanaas, should not Nammazhwar be praised for translating the Vedas ?

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His output is categorised under four titles – Tiruviruttam (essence of Rig Veda), Tiruvaashiriyam (essence of Yajur Veda), Peria Tiruvantaadi (essence of Atharvana Veda) and Tiruvaimozhi (essence of Saama Veda).

Hindu philosophy and metaphysics admits three forms of propositions; propositions based on Pratyaksha (ostensible and obvious evidence), those based on Pramaana (textual proof including the Vedas and the Upanishads) and those based on Anumaana – intuitive propositions. Nammazhwar has relied heavily on Pramaana and Anumaana. His intuitive statements are based on his spiritual experience and there is a lot of mysticism in it. He analyses each proposition pronounced and adduces in a convincing manner, the basis for his propositions. Hence, his works, rather, the mystic content in his works merit an in-depth study. Hence, this paper.

Tiruvaimozhi can be called his magnum-opus, comprising of 1102 verses. At the outset itself, he ventures into Aatma-Bhoddhana, self-preaching on the immanence of the Superhuman Power. Who is That, that is omnipresent amongst the Pancha-Bhootas, the five elements-earth, water, heat, air and space ?; Who is that who heads the Celestials ?; Who is that who grants liberation ? Oh mind, dwell on Him and Him alone. To Nammazhwar, tolerance was a duty, not a concession. He declared that both Saakaaravada (perception with form) and Niraakaaravaada (perception of the Formless Absolute) are equally true. Each person may adopt the perception that suits him. Thereafter, Nammazhwar exhorts all human beings to define liberation as their goal, for which, his first prescription is practical detachment. "Neer, numadu endrivai verudan maayttu, irai shermin uyirkku adan neer nirai illai", is what he says. If the mind gets rid of dual distinctions of "me" and "mine", there can be no better state. "Atradu patrenil petradu veedu uyir" – the moment detachment is established, the soul is already on the path of liberation.

"Vastu bittu nodi, swastadi manana maadi
Astavyasta addaadi samasta rode gudi
Mutti Gurudhyana kettu hoguvadana
Mutti Lakshmi Purandara Vitthaleshana dhyaana"

Nammazhwar hastens to add that God is not unattainable or difficult; He is quite considerate and compassionate to His devotees. God is not Impersonal; He is highly personalised. His mystic vision then paints his concept of His Lord – He has eyes like those of the lotus, He bears the Chakra, He rides the great bird Garuda, He is known as Narayana. He, very much, is of the "Bhaktara salehuva" type. Nammazhwar then states that He is the storehouse of all Gunas, the abiding place of all attributes.

"Dhoreyatanadali noode, Dharanidevige ramana
Siriyanadali noode Shri kaantanu
Hiriyatanadali noode Sarasijodbhavanayya
Guruvatanadali noode Jagad aadi Guru.
Paavanatvadi noode amara Ganga janaka
Devatvadali noode divijarodeya.
Lavanyadali noode lokamohaka nayya
Aava dhairyadali noode asuraantaka

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I pariya sobhagava devarali naa kane
Gopi jana priya Gopaala gallade".

God can be thought of; He can be given a form and worshipped; what matters is that you repose faith, in absolute terms and approach Him - He will respond. In a verse of the Peria Tiruvandaadi, Nammazhwar says:

"Bhuvium iru vishumbum nin akatta - nee yen
Sheviyin vazhipugundu ennullaai - avivindri
Yaan periyai, nee periyai enbadai yaar arivaar ?
Oon parugu nemiyai ullu".

Your abode is everywhere - this world, the sky, the naadir too. Does that mean you are Infinite ? I hear your name, I saw your form and drew You into me, imprisoning you in my heart. Who can ever judge, in this state as to whether You are bigger or I am bigger than You ? Is this not reminiscent of Purandara Dasa's "Nimma bhaagya doddado, namma bhaagya doddado".

"Mujhko bigaada tune, tujhko basne nahin doonga
Jab tak na hatun main tujhe hatne nahin doonga
Tu sabse bada aur main tujhse bi bada hoon
Thokar laagake main tere raste pe khada hoon
Mere hateele Shyam main be hat pe adaa hoon
Thokar laagake main tere raste pe khada hoon"

Nammazhwar narrates later, the supposed first encounter or meeting between him and his Lord. "The Lord was not awesome or formidable. The lotus-eyed Lord came into my eyes and I behold only through His vision. He placed Himself in my forehead to regulate my thought and I can only think of Him. He came to my cranial crescent and I felt that I was absolutely protected by Him" - so said Nammazhwar. Nammazhwar describes this contact as ethereal and calls his Lord as "Iniyan" - a sweet person. No wonder, Purandara Dasa sang, "Kallu sakhare kolleero".

Nammazhwar clarifies further that God does not confer benedictions on this Bhaktas with any inner motive. He does it out of natural instinct, Sahaja-Bhava - like a cow cares for its calf. At this juncture, I am compelled to quote verbatim, one of Nammazhwar's verses:

"Chelva Naaranan endra chol keettalum
Malgum kanpani, naaduvan maayame
Allum narpagalum idai veedindri nalg;
Ennai vidaan Nambi nambiye"

The moment I hear the name "Cheluva Narayana", my eyes are clouded with tears; I cannot but think day and night of Him. I am convinced that He will not let me down. Compare this with:

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"Jwara bandaagali, chali bandaagali
 Marali marali matte neduguvaagaagali
 Hari Narayanananemba durita nivaarana nendu
 Irulu hagalu ninna smarane mariyadahge".

Nammazhwar digresses to convey that the incarnations, the Avatars of the Lord were only for the welfare of mankind and that His Paratwa can also be seen in his Avatars. Maaran Sadagopan yearned to be in the constant company of sincere devotees of Narayana:

"Daanavanu maadidanu mownavanu taalide
 Mahaa purusharthage manava neekki
 Anaatha bandhu Shri Purandara Vitthalana
 Dhyaanisuvuru ode goodi dayavaada tanaka"

Maaran subscribes also to the "Markata Nyaaya" – the monkey doctrine. This espouses that the devotee should cling to the Lord, the way a baby-monkey clings to its mother. As the mother jumps from tree to tree, to ultimate safety, the adherent Bhakta will also cross this ephemeral world to reach eternity. Azhwar declares "Unnai naan piditten, koll chikkanave" – I cling on to you tightly. Interestingly, Maaran distinguishes amongst the terms "Veedu" (Liberation), "Swarga" (Heaven) and "Naraka" (Hell), in the passage "sheermai koll veedu shuvarkkam narakeera". Swarga or Naraka are as ephemeral as the earth and he does not want them. "Ksheene punye martyalokam vishanti" is the Sanskrit proverb meaning when the credit of good deeds get exhausted one is born again in the earth. To overcome the cycle of births and deaths, one has to seek "Veedu" liberation only. God grants liberation but an aspirant has to seek it – there is no system of reservation or automatic grant, says Nammazhwar.

Maaran enunciates clear-cut metaphysical views. He declares that the Lord Himself is the Paramaatma and that all Jeevaatmaas are but His manifestation without separation or division. Maaran says, "Yaavaaiyum evarum taanai" – everything and everyone is but Him. This view is the foundation of the Sesha-Seshi Bhava, the Shareerika Mimamsa theory subsequently established by Shri Ramanuja.

Emphasising that faith and devotion are superior to intellectual theorisation, Nammazhwar declares that even the Arccha-Moorti, the idols in places of worship, are adequate means to attain union with the Supreme One. Maaran's catholicity and cosmopolitan outlook can be seen in the statement "Meykoll jothiyodu aayinaanu oru moovaraagiya moorthiye" – meaning that the True and Magnificent Light took the form of the Trinity – Brahma, Vishnu and Mahesh, or Hari, Hara and Aya as he says.

Maaran was devoid of intellectual arrogance. He deemed himself to be the lowest servant of the Lord's devotees, echoed later by Kulashekara Maharaja as :

"Majjanmanah phalam idam Madhu Kaithaba are
 Mat praarthaneeya mad anugraha esha eva
 Twad bhrutya, bhrutya, parichaaraka, bhrutya bhrutya
 Bhrutyasya bhrutya iti maam smara Likanatha".

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Nammazhwar refused to sing in praise of mortals.
 "Shonnaal virodham idu, aagilum sholluvan kenmino,
 Ennaavil ini kavi yaan oruvarkkum kodukkilen"

There will be opposition to this statement I make but I dare to say that I will not use my tongue to praise any Manava – I will sing only about Madhava. Compare this with Pillaiperumal Iyengar's statement

"Aranganaip paadina vaayaal matraru kuranganaip paadilen" or Muttuswami Dikshitar's "Hiranmayeem Lakshmeem sada bhajami heena maanavaashrayam tyajami". Similar sentiments have been expressed even by Purandaradasa:

"Genudalu porevudake pogi pararannu; pancha
 Baana sama roopa neenendu pogale
 Aane ninnaanilla nale barendanalu
 Gaana tiruguva ettinante tolaluvuda
 Eenu baradeyo Brahma eshtu nirdayavo; Abhi –
 Maanavanu toredu pararannu beduvuda".

Now, we have to come down from mountains of mysticism to terra-firma, the earth. The place Melkote, intimately associated with Ramanuja, who stayed there for many years was not really sung in praise of by any of the Azhwars – So, prima-facie, it was not a Divya-desha. As a token of gratitude for the sanctum, safety, support and affection received from the residents of Melkote, Ramanujaachaarya later dedicated a verse from the Naalaayira Divyaprabandha, the sacred fourthousand verses, to Melkote, to make it an "Abhimana Kshetra", on par with the Divya Deshas. The verse dedicated to Melkote is:

"Oru naayakamaai oda ulagudanaandavar
 Karunaai kavarnada kaalar shidaigiya paanaiyar
 Peru naadu kaana immaiyele picchai taam kollvar
 Tirunaranan taall kaalam perach chintittu uymino".

It is this verse's dedication to Melkote that led to the Moola-Moorti there being named as Tirunarayana. This may be known to some but what is not appreciated widely, is the fact that this verse is a composition of Maaran Shatakopa.

Nammazhwar has firm faith in the doctrine of Divine Grace, without which nothing is achieved. He begs "grant me grace, I have come to worship you my Lord, I have no knowledge; I have practiced no austerities, I have done no penance too, all that I have is my devotion to you". Compare this with Purandara Dasa's:

"Japa ondu ariyanu, tapa ondu ariyany
 Upadesha illandena bedaa
 Apaara mahima shri Purandara Vitthalana
 Upaaya endu nene manave Ranga".

...8...

...8...

It is said that Maaran spent all his life time of 32 years under the tamarind tree at Azhwar – Tirunagari and that he did not undertake any pilgrimage. It is said that he acquired Divine Vision and was able to perceive Archa-Moortis at many other Kshetras, at distant places. Curiously, Maaran has sung in praise of 36 temples – of which five are in Chola Desha, 12 in Pandya Desha, 12 in Kerala, one in Tondai Nadu, 5 in Central and Northern India and the last being the heavenly Vaikuntha. Some of his descriptions are so precise that it is hard to believe that Maaran did not visit these shrines. His description of the crystal – clear water of the River Pampa, when describing the temple of Tiruvandoor (now called Tiruvamundur) on the Northern bank of the river, is a sight worth seeing. Maaran sang "Deru neer Pampai vadapalai Tiruvandoor uraiyum". Maaran has sung in praise of twelve of the thirteen shrines in Kerala – a fact worthy of cognisance. If Maaran did not visit these Keralite shrines in his lifetime, his idol, installed at Azhwar Tirunagari after his lifetime, did spend many years in these Keralite shrines, during the invasions of Malik Kafir's hordes in South India. Maaran does however say that unadulterated thought of God cleanses both the body and the soul. If so, what was the need for visits to holy places? Compare this with :

"Sakala teertha yaatra madidanta
Nikhala punyada phalavu
Bhakuti poorvakavaagi bidadanu dinadalli
Prakata Purandara Vitthalana namada smarane onde saalade".

Nevertheless, there is unparalleled historic importance associated with Maaran's ten songs dedicated to the shrine at Kumbakonam. Opinions prevailed at some stage, that Maaran's compositions were not conducive to materialistic prosperity and that they led everyone away to the path of mysticism and liberation. They were deemed as undesirable. All palm-leaf manuscripts containing Maaran's hymns were collected and thrown into the river Tamraparni. However, one palm-leaf did not sink into the waters and reached the opposite bank of the river. Someone who found that palm-leaf preserved it quietly without ado. That palm-leaf contained Maaran's verses on Kumbakonam. Taken away to Kumbakonam, these verses became mere local recitational fare. When a group of devotees from Kumbakonam visited Veeranarayanapura, they recited these verses. The great Acharya, Nathamuni, noticed the reference to a thousand hymns and requested the visitors to teach him the remaining hymns, which they confessed they did not know. Perseverence being the hall-mark of Nathamuni, he came down to Azhwar Tirunagari and did penance. Maaran appeared as a vision and taught Nathamuni not only his remaining verses but revealed unto him, verses of other Azhwars too, which constituted the compendium of four thousand verses. The point to be appreciated is that but for eleven verses of Maaran, which miraculously survived pre-mediated destruction, the entire lot of four-thousand verses, the Naalaayira Divya Prabandha, would have been lost to posterity forever.

Maaran's love for God transformed into love and he did sing many verses with the Nayaki Bhava. Brevity forbids detailed expatiation. However, we have verses which characterise Maaran, as Parankusha Nayaki, the damsel who abandons her parental abode to seek refuge with her beloved Lord, making the firm declaration that He was "unnum shoru, parugum neeru, tinnum vettilai" food, water, and betel leaves, thus signifying Taraka, Poshaka and Bhogya – essentially, nourishment and luxury. Such a Bhava, such attitude, is the pinnacle of mysticism. It is indeed a matter of regret that we appreciate such portrayals in Sufi poetry but are unaware of Maaran's mysticism.

The Mumukshatva, desire to attain liberation, of Maaran was so intense that he described God as the stick that supports his hapless soul – "Aavikku or patrukkombu". In the concluding twenty verses of the Tiruvaimozhi, Maaran meticulously describes the ascent of the soul to Vaikuntha, culminating in his unambiguous declaration that he attained liberation, devoid of any desire – "avar atru veedu petra". It is by virtue of this declaration, that his compositions are regarded as proof, Pramana. Hence, the Divya Prabandha is accorded a status not only par, but above that of the Vedas, in Shri Vaishnavism. This can be visualised from temple processions – where the Prabandha Ghoshti follows the Lord – still in search of Him. The Divya Prabandha inherited this exalted status primarily due to the mystic experiences of Maaran.

All compositions of Maaran are couched in the Antaadi or Antaakshari pattern, which is unique. The great Tamil poet, the Kavi-chakravarti, Kamban, has paid his tribute to Maaran in hundred verses called "Shatakopa Antaadi", only after which, the Arangetram of his Ramayana took place.

If one follows the path shown by Maaran, he is bound to attain liberation and will reach the feet of the Lord. The greatest tribute to Maaran can be seen from the fact that the Paaduka of the Lord, placed on the heads of devotees in Vaishnavite temples, is called Shatakopa. Sri-Vaishnavism, without the mystic pronouncements of Maaran would only be an arid desert. Such is the greatness, the value, of the mysticism of Maaran !